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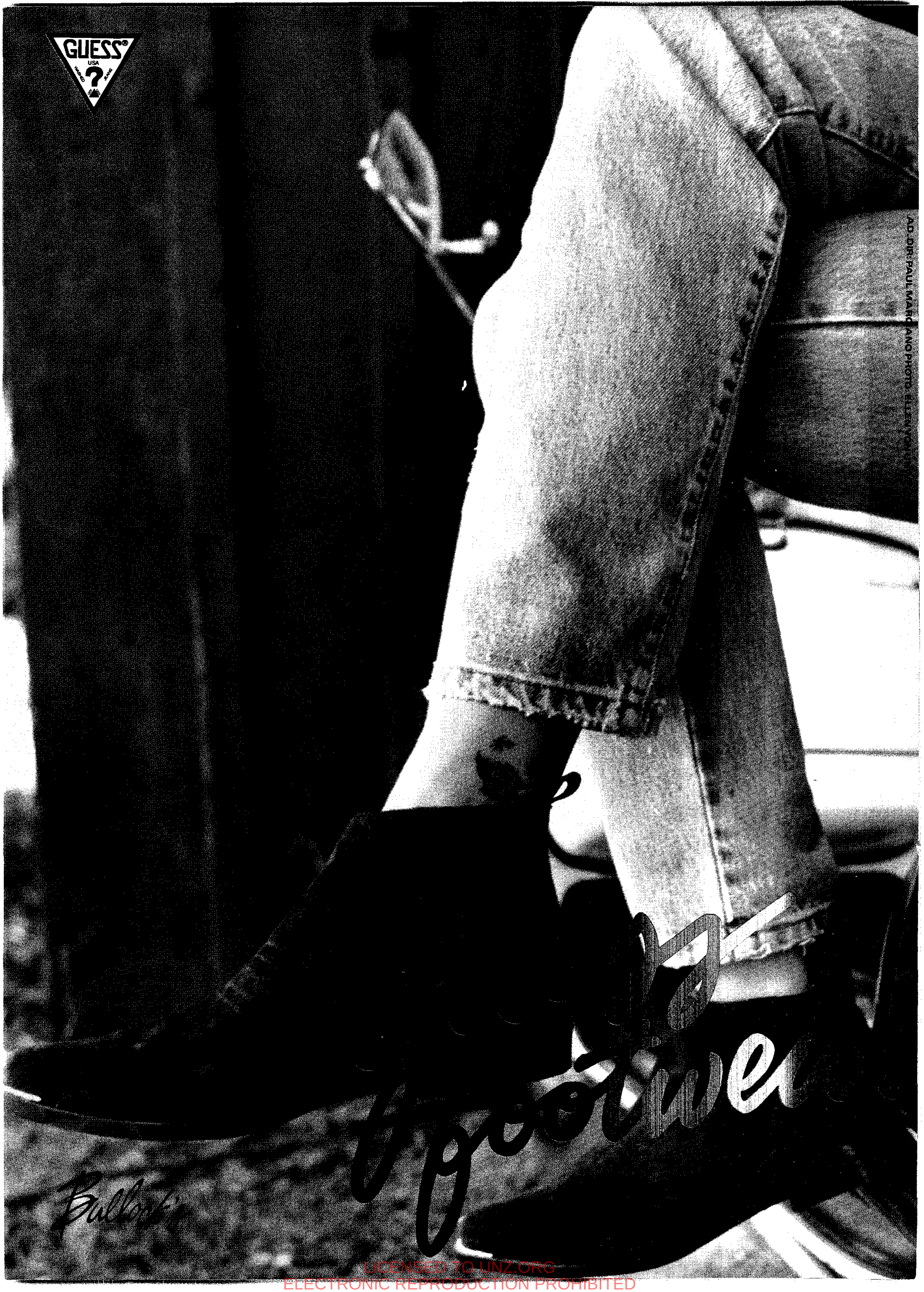
THE MYERSON CASE

By
Patricia Morrisroe

DOUBLE EXPOSURE

THE HELMSLEY CASE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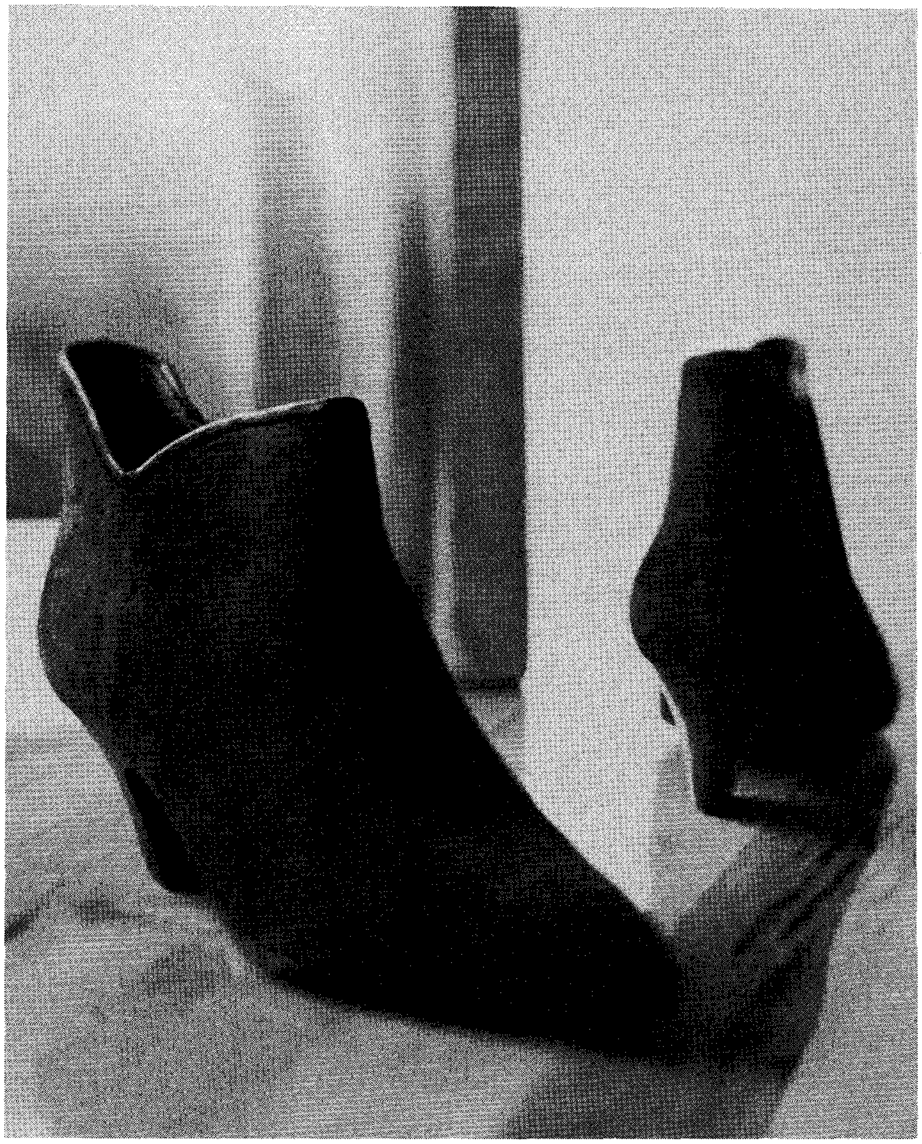

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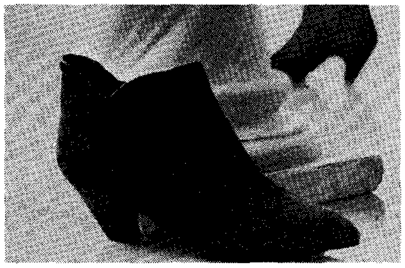

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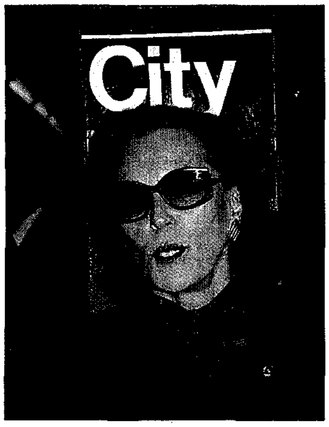
BY PATRICIA MORRISROE AND JEANIE KASINDORF



Three of the most conspicuous figures in New York in the eighties are soon to face justice in two of the biggest trials of the year. In one federal case, Bess Myerson, the glamorous former commissioner, is answering charges that she and her boyfriend conspired with a judge to lower his alimony payments to his ex-wife; in another, Leona and Harry Helmsley are accused of evading taxes by charging construction work at their Greenwich, Connecticut, mansion to their hotel and real-estate empire. Patricia Morrisroe reports on the Myerson prosecution (page 34), a twisted, circumstantial case of love and bitterness; the Helmsley story, told by Jeanie Kasindorf (page 40), is essentially about money. Regardless of the outcome of the trials, the cases are almost certain to add sad, troubling subtexts to two fairy tales of our time.

50 Suit Wars

BY MICHAEL GROSS

A surprising vogue for opulence in men's clothes has led to a new retailing phenomenon—Suit Wars. Though an expensive suit clearly does wonders for a man's psyche ("a cheap fix compared to a house or a car," as one designer puts it), relations among once-gentlemanly men's-wear retailers may get nasty. For, as one executive admits, "there are only so many men in New York who will spend $1,000 on a suit."

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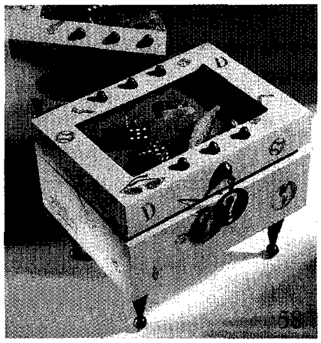

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Cover: Myerson photograph by Ken Sawchuk/*Newsday;* Helmsleys photograph by Stephen Ferry/Gamma-Liaison.

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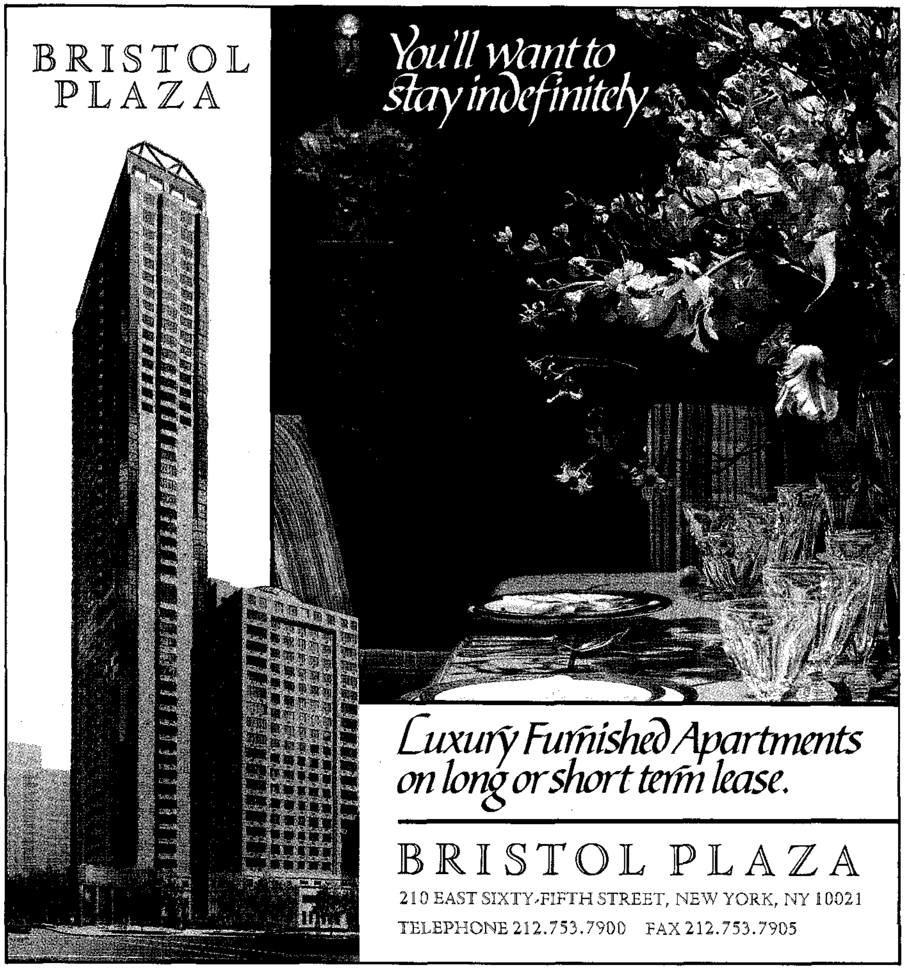

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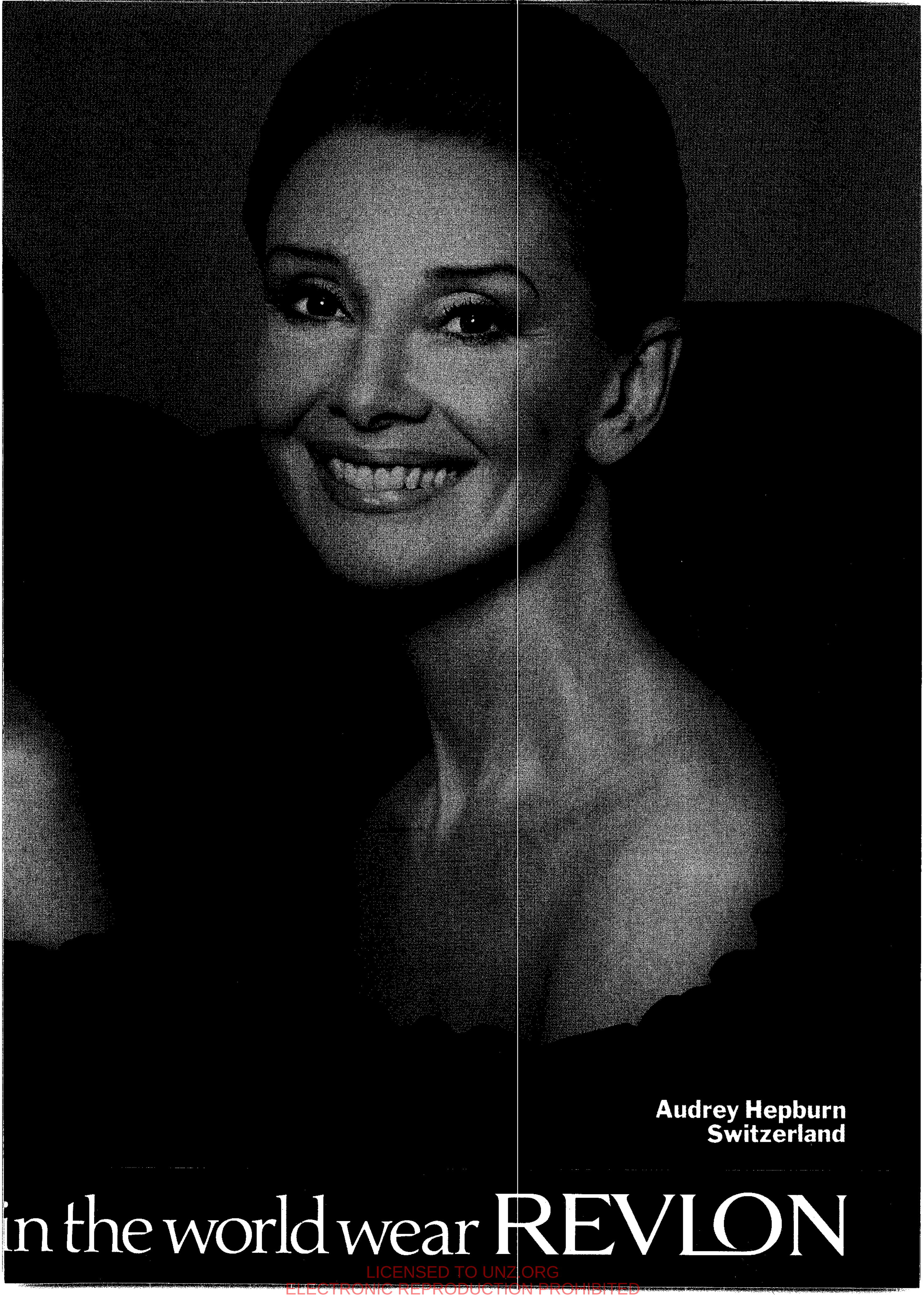
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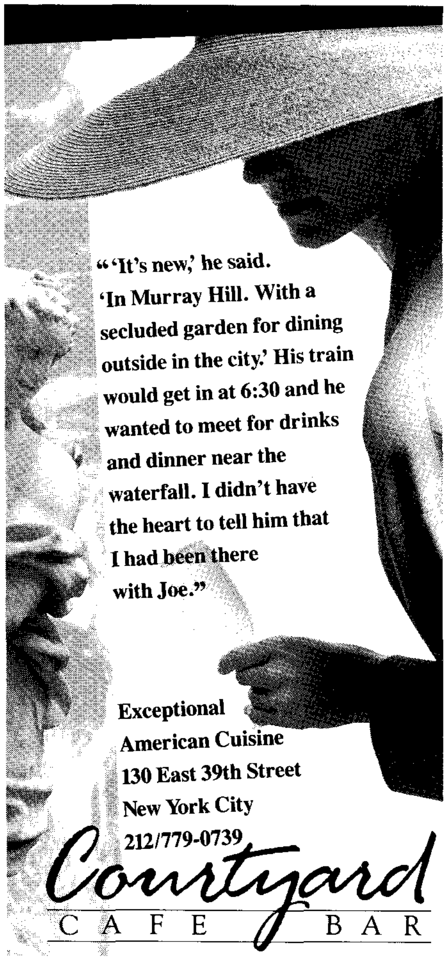

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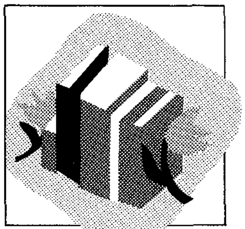

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LETTERS

Literary Illusions

I ACKNOWLEDGE THAT *Bright Lights, Big City* is a good book. I do think it's ludicrous, however, that in "Slave of New York" [by David Blum, September 5], Jay McInerney is compared to F. Scott Fitzgerald, William Faulkner, and the ancient Greeks. There is a vast difference between Fitzgerald's writing and McInerney's. In *Bright Lights,* McInerney covered two powerful subjects: the death of his mother and the spiritual death of the eighties. Although the book's success was no surprise, I would not attribute it to elegant writing or insightful dialogue. F. Scott Fitzgerald had an eye for detail, wrote elegantly, and had a maturity that I don't sense in Jay McInerney. It's nice that McInerney was influenced by Truman Capote and drinks at the fashionable Lion's Head, but a life-style does not a great writer make.

B. Kimberly Taylor
Manhattan

JAY MCINERNEY NEED NOT BE QUITE so morbidly obsessed with the unfortunate lives of F. Scott Fitzgerald and Truman Capote. By seeing their distinguished careers as little more than a cautionary tale, McInerney overlooks their real contributions to literature. Although he enjoys the same blaze of celebrity that Fitzgerald and Capote once did, the similarity ends there. Unlike McInerney, they were artists, with plenty of talent to squander. Furthermore, neither of them was a paperback novelist.

Ted Reinert
Manhattan

Preview Fallout

SIGOURNEY WEAVER HAS INDEED PREviously played a role worthy of her stature ["Fall Preview: Movies," by David Denby, September 12]. About two years ago, she was a superb Portia in an excellent New York production of *The Merchant of Venice.*

Unfortunately, the reviews were less than favorable. As I recall, the critics were more concerned that Weaver's husband was the director than they were with her memorable performance.

Monroe H. Freedman
Queens

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

ALTHOUGH WE APPRECIATE BEING INcluded in your "Fall Preview" issue ["Movie Listings," by Ruth Gilbert], we want to give your readers a more accurate description of the plot of our movie, *I'm Gonna Git You Sucka!* The film parodies and celebrates many of the action, exploitation, and kung fu movies of the early seventies.

Tamara Rawitt
Co-producer
Culver City, Calif.

Deutsch Mark

IT'S HARD TO BELIEVE THAT THE SYLVIA Deutsch who marveled at Swiss lakefront esplanades ["Fall Preview: Architecture," by Carter Wiseman, September 12] and said, "We can do that on the Hudson. Some trees, some toilets, . . . and you're in business," is the same Deutsch whose City Planning Commission claims that putting a prison barge at Pier 40 and building the Port Authority "ventilation" towers would have "no environmental impact."

Both sites are smack in the middle of the planned Hudson River esplanade.

Judy Seigel
Manhattan

A Plethora of Plastic

THANKS SO MUCH FOR YOUR PIECE ON the shared passion of Robert Gottlieb and Frank Maresca ["Bag Men," September 19]. The article is going to spare me many arguments and save me a lot of psychic energy.

From now on, whenever some pompous soul demands to know how a person who makes her living by writing could fail to revere *The New Yorker,* I'll simply slip an arm around the inquisitor, give him a gentle squeeze, then utter a single word—"plastic."

Antoinette W. Roades
Charlottesville, Va.

NO MORE PLASTIC-HANDBAG STORIES.

Francis X. Tuzio
Brooklyn

Some Time, Next Year

I ONLY WISH THAT "HELP!" ("HOW TO Find People to Do for You What You've Got No Time to Do for Yourself") [by Leslie Elliott, September 5] could have been called "Help!" ("How to Find the Time to Find People to Do for You What You've Got No Time to Do for Yourself").

Maybe next year—when you find the time.

Carol Mills
Manhattan

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INTELLIGENCER

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LOOKING FOR TROUBLE...$6-MILLION MAN...BALLET BOOK...THE BUSH-QUAYLE TRAIL

CAN EX-IBM MAN SHAPE UP CITY?

Former IBM chairman Frank Cary has been meeting with Ed Koch and city-agency heads and, in early October, will start an in-depth study to find ways to cut costs and make New York run more efficiently. Cary and a team of about 40 business leaders are taking a cue from the controversial Grace Commission, headed by J. Peter Grace, which in 1982 studied ways for Ronald Reagan to cut federal spending. The team, which is calling itself the Mayor's Private Sector Survey, will make similar suggestions aimed at such city departments as police, fire, sanitation, health, and housing. It plans to issue the recommendations in June 1989.

"We won't deal with political policy, but the city could clearly use the expertise of the private sector in terms of advice on management and providing services," says Cary. "I don't doubt there will be some controversy when we release our recommendations, but I hope our findings will be rational enough to be taken into consideration."

FRANK CARY

BALANCHINE AND ME—BY FARRELL

New York City Ballet principal dancer Suzanne Farrell has been shopping a proposal for her autobiography to major New York publishing houses. A source familiar with the project says the book, to be called *Audition*, will trace the prima ballerina's rise from early dancing classes in Cincinnati and her years at the School of American Ballet to her marriage to Paul Mejia and her career at the New York City Ballet. The autobiography will also describe her complex relationship with her mentor and choreographer, George Balanchine. It will be written with *Winter Season* author Toni Bentley.

Farrell's agent wouldn't comment. "It's a personal, inside look at the ballet world," says the source. "Like Gelsey Kirkland's *Dancing on My Grave*, with less whining and no drugs."

BALANCHINE (IN COSTUME) AND FARRELL

GOP JOCKEYING FOR JEWISH VOTE

Undeterred by the flap over Frederic Malek, the George Bush adviser who resigned after admitting he had counted Jewish officials at the Bureau of Labor Statistics in 1971, New York Republicans are about to launch a campaign to persuade Jews to vote for the Bush-Quayle ticket, says a top state GOP source. The Republicans will try to reach Jewish voters by advertising in five major Jewish newspapers around the city. The source says the GOP wants to capitalize on "a perceived uneasiness with Dukakis among the Jewish middle class."

"In the past, the GOP has pretty much ignored this constituency," says the source. "But now, it's prepared to go after them with tens of thousands of advertising dollars. They'll try to parlay fears about Jesse Jackson into votes for Bush."

"Dukakis is taking Jewish votes for granted," says a Bush spokeswoman. "We think the Democrats are in for a very rude awakening."

SCHWARZENEGGER PINS DOWN *SGT. ROCK*

A Hollywood source says that Arnold Schwarzenegger's next film, *Sgt. Rock*, has been stalled because the muscular star doesn't want to leave the United States. The movie, based on a comic-strip adventure hero, was to have started filming in October, after Schwarzenegger had finished his latest project, *Twins*. But last month, says the source, the producer, Joel Silver, decided he wanted to save money by shooting the film overseas.

"Schwarzenegger gets about $6 million for each project, and Silver wanted to offset that cost by shooting outside the U.S.," says the source. "But Schwarzenegger blocked the move, complaining that he didn't want to leave his wife and be stuck on location for weeks."

Silver was unavailable for comment. A spokesman for Schwarzenegger didn't return calls.

ARNOLD SCHWARZENEGGER AND MARIA SHRIVER

TRUMP, ROTH CRAMP ALEXANDER'S STYLE

Donald Trump and New Jersey developer Steve Roth, who together own more than half of Alexander's, are clashing over the future of the retail giant, and insiders say the fight is paralyzing the thirteen-store chain. The 60-year-old Alexander's, says a source, will report hefty losses when it announces its results in October.

The source also says that Trump has mapped out ways to profit from his investment, but Roth is balking at his plans. "Roth's people think Trump's too aggressive, and the Trump camp finds Roth unsophisticated. But both

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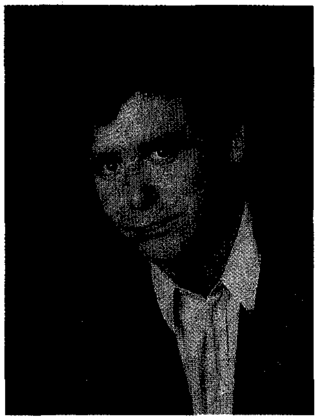

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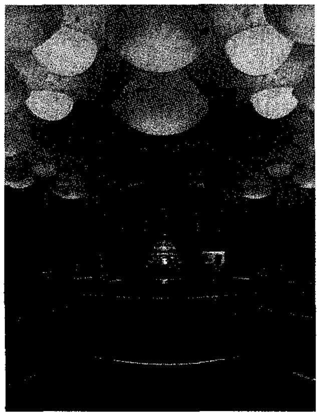

THE INSIDE OF AURORA

clearly see the value of Alexander's in terms of real estate," says the source. "So any meaningful improvements in the company—like expanding or hiring new executives—have to wait until the two giants stop feuding."

Trump wouldn't comment, and Roth would say only, "We get along pretty well. I don't want to get into the various gradations of what 'getting along' means. Sometimes I don't get along with my wife."

MIDLER TO MAKE LIFE OF LENYA

Bette Midler has agreed to star in a movie musical based on the turbulent life of Lotte Lenya, the late Broadway star who was married to composer Kurt Weill. The smoky-voiced singer, who made her stage debut in a circus when she was six, fled Nazi Germany in 1933. She is best known for starring in Weill's plays, especially as Jenny in *The Threepenny Opera*. Tri-Star has optioned the rights to the movie, based on a forthcoming Little, Brown biography by Donald Spoto. It will be produced by Craig Zadan, who did *Footloose*.

"I've always been a huge fan of Lotte Lenya and Kurt Weill," says Midler. "It would be a wonderful experience to portray her and expose his brilliant music and their collaboration to a new generation."

MCINERNEY REVIEW: FRIENDLY PERSUASION?

How frank can a reviewer be when he is writing about his friend's latest novel? That's what some people were wondering after they read P. J. O'Rourke's critique of Jay McInerney's new book, *Story of My Life*, in the *Wall Street Journal*. In the review, one of the few positive notices the Atlantic Monthly Press novel received, O'Rourke praises the main character, Alison, for being likable and interesting, and he writes that the book "is a very good one. Not since Alfred Jarry tackled waste management in *Ubu Roi* has better art been made of less promising materials."

Journal book editor David Brooks says, "I didn't know they were friends when I agreed to let him do the review. But I thought his treatment of the book was very fair." O'Rourke, who is also published by Atlantic Monthly Press, says, "I don't think it's a conflict. Hell, the *Times Book Review* has let authors' lovers review their books. I read it before there was even a final draft, and I liked it a lot. But its subject will bring out the envious and puritanical streak in most reviewers. So I reviewed it as a favor to the book, not to Jay."

YOUNG *TIMES* AND *VOICE* MEN GO WEST

Peter Boyer of the New York *Times* has left the television beat to cover national news stories from Los Angeles. Network executives have complained that there was a conflict of interest because the acerbic Boyer, who wrote *Who Killed CBS? The Undoing of America's Number One News Network*, was researching the book and reporting for the paper at the same time. Boyer says Sally Bedell Smith, who took a leave of absence from the paper to write a biography of CBS's legendary founder, William S. Paley, may replace him. . . .

Kit Rachlis, who has been the executive editor of *The Village Voice* for four years, is leaving the paper. Rachlis says he will become editor of the Los Angeles–based alternative paper *L.A. Weekly*.

UNIVERSAL TOUR TO FAKE A QUAKE

Universal Studios Hollywood wants to give Californians a preview of their worst nightmare: The company is adding a simulated earthquake to its studio tour. "The Big One" will last about two and a half minutes and will treat tram-riding tourists to a severe quake accompanied by a 60,000-gallon flood, falling concrete columns, electrical fires, a collapsing ceiling, and an exploding propane truck.

"It's as powerful as the big 8.0 quake that rocked San Francisco in 1906. We've wanted to do this since Universal made *Earthquake* in 1974, but we didn't have the technology," says producer Larry Lester. "It might sound devious, but no more so than making a suspense or horror movie that gives people a vicarious thrill." The attraction will open in November.

RESTAURANT NOTES FROM ALL OVER

Joe Baum is revamping Aurora. Next month, the interior of the three-year-old East 49th Street restaurant will be made "intimate, with subdued, dappled lighting," and the exterior will be made "brighter, more recognizable," says Baum. He is also working with chef Gérard Pangaud to make the menu "very creative—gutsy and artful." . . . Michael Romano is resigning as La Caravelle's chef because of "differences with management." Romano, who was given more control of the kitchen less than two months ago, would say only, "I'm becoming a chef at a restaurant that's quite different from La Caravelle."

Photographs: top, James Hamilton; center, Timothy White/Onyx; bottom, Andrew Garn.

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The National Interest/Joe Klein

THE CREATURE

ON THE TRAIL: *Quayle is following the script.*

PULLING DAN QUAYLE'S STRINGS

A FEW DAYS AGO IN KANSAS CITY, DAN Quayle decided—or was allowed—to live dangerously for a moment and take some questions from a live audience. The very first went right to the artificial heart of his unfortunate campaign. It was about his staff: "What have they asked you to do," a woman wondered, "that has changed the way you are?"

There was a sophisticated assumption here: that even though J. Danforth Quayle was a member of the U.S. Senate and a candidate for the vice-presidency, he was somehow not in control of his own fate, that he was little more than a pawn in the hands of his advisers. Remarkably, Quayle did not challenge the assumption. "Well," he joked, "sometimes they tell you to go to your room. And with some of the comments I've made, I've been told that several times." There was laughter. "It's no fun sitting alone in your room." But then, Quayle indicated that he had understood the reasons for his punishment: "I'm beginning to learn the value of a script. . . ."

Later, when asked a more obvious question about his dubious qualifications for high office, Quayle proved he was learning his lessons well. Armed with a "script" that compared his legislative record to that of John F. Kennedy, he managed to sound confident and emerge unscathed. But the first question—the one about the role of his handlers—lingered.

I wondered how George Bush might have answered it. Would he, operating without the benefit of his well-known strategists, have based his campaign on the Pledge of Allegiance, the Massachusetts prison-furlough program, and his opponent's membership in the American Civil Liberties Union? Or was that something they had "asked him to do" that "changed the way he was"?

Certainly, Bush could easily have said that he, too, had learned the value of a script this year. Since his stirring and precise recitation of the words prepared for him by ace speechwriter Peggy Noonan at the Republican Convention, he had followed the instructions of his handlers dutifully and with such brilliant success that the unscripted moments stood out in stark relief, most notably his celebration of Pearl Harbor Day on September 7 (an ad lib inserted into a prepared text)—and the selection of Dan Quayle as his running mate, a choice so mystifyingly obscure that none of his normally proud campaign staff would take credit for having had anything to do with it.

Actually, the cleverness of campaign strategists was something of a hot topic last week, with the publication of *Landslide*, by Jane Mayer and Doyle McManus, a book that reinforced the not uncommon notion that Ronald Reagan was a creature of his scriptwriters. Exhibit A was a tape of Reagan handlers at play in a 1984 strategy session, constructing an elaborate veil of photo opportunities and sound bites—choreographed down to the president's hand motions—to mask the confusion in the White House.

It was perhaps no coincidence that two of the three men on the tape—Stuart Spencer and Ken Khachigian—were busy last week trying to do the same for Dan Quayle (the third, Bob Teeter, is one of George Bush's closest advisers). All three are charter members of the small group of Republican technicians who have pretty much reinvented national politics in the television era, turning campaigns into "product launches" in which very little is left to chance. This is an art with only one firm ground rule: The candidate has to be selling something the American people want to buy (a qualification that has somehow eluded most Democrats for the past generation). Beyond that, though—what? Are there any other limits? Can anyone be president if his handlers provide him with the right message?

Ronald Reagan proved that a former actor with little interest in government work could not only get himself elected but keep the illusion of active leadership alive for eight years; George Bush is proving that congenital incoherence can be overcome so long as you follow the script. Both Reagan and Bush, however, had credentials that gave some weight to their candidacies: Reagan had been governor of California and was the spokesman for a political philosophy whose time had come; Bush had a lifetime of government service.

But Dan Quayle represents a new level of difficulty for the GOP brain trust. He seems without charm or substance, or redeeming political value. His lack of experience is unmarred by expertise of any sort, his life untroubled by even a flicker of genius (except perhaps on the golf course). He may be the ultimate challenge for a campaign guru: a politician who conforms perfectly to the opposition's most potent stereotype—a classic, complacent, country-club Republican.

In an odd way, the immediate flap over Quayle's decision to join the National Guard rather than fight in Vietnam proved something of a godsend to his handlers. It diverted attention from the real problems (the candidate's vapidity and Bush's bizarre decision to pick him) and sent the press off in search of a nonexistent smoking gun (evidence that Quayle's family had pulled strings to get him in the Guard). When no clear evidence was produced, the candidate almost seemed vindicated. Inevitably, the "media frenzy" became the focus of the story, giving the Quayle team an enemy the public could root against, and some breathing space to get their act together.

Subsequent, far more embarrassing revelations—that Quayle only was able to get into his local law school (part time, at *night*) through an affirmative-action program, for example—got muted coverage. There was little pressure to force the candidate to reveal his obviously abysmal

Photograph by Robert Maas/Photoreporters.

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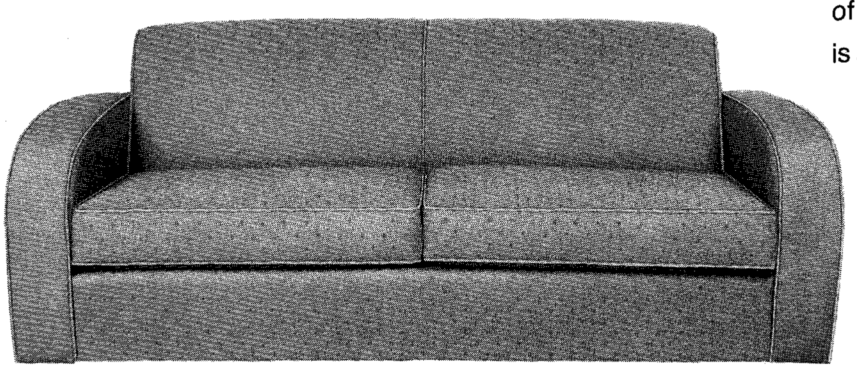

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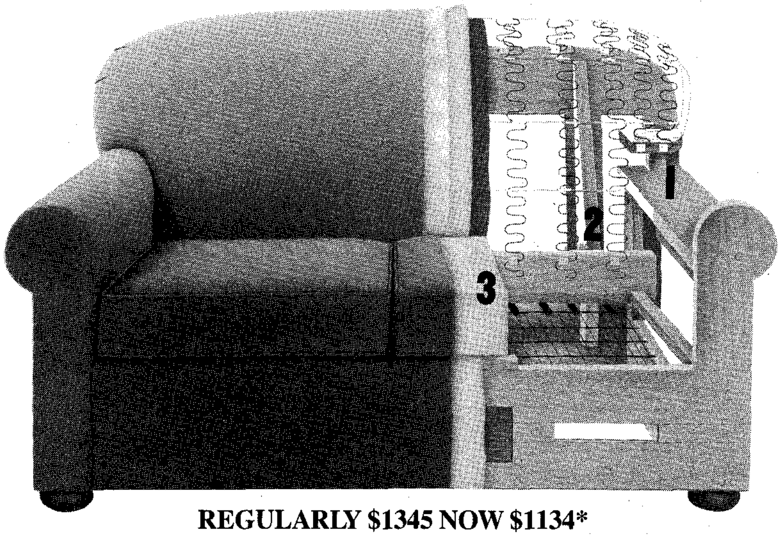

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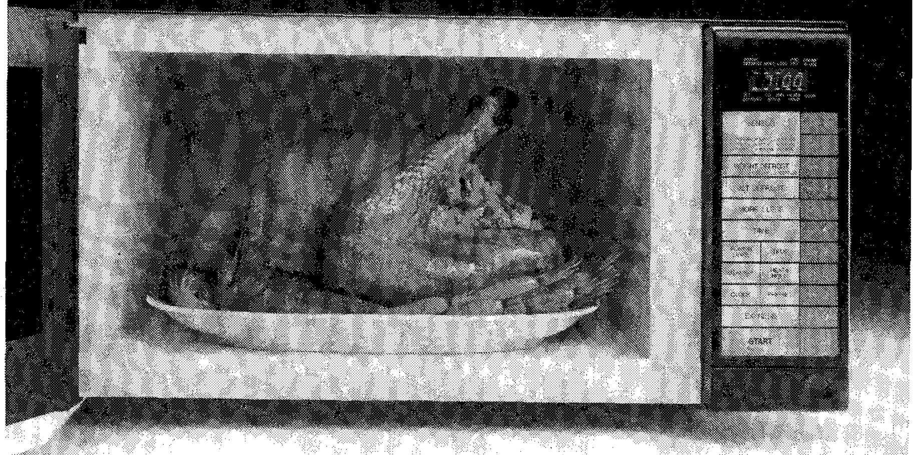

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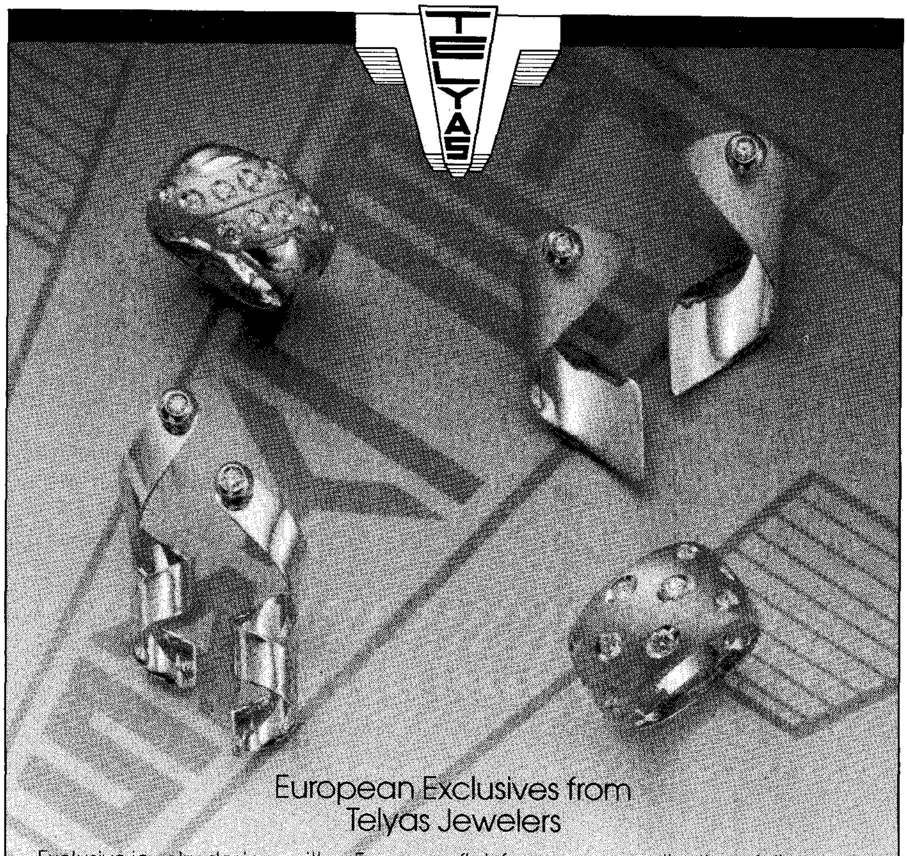

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(and possibly tawdry) academic records. Restraint was exercised, too, when Quayle, a putative expert on national defense, threw away his text one evening and delivered a totally incomprehensible speech on the need for a strategic-defense initiative: "Why wouldn't an enhanced deterrent, a more stable peace, a better prospect to denying the ones who enter conflict in the first place to have a reduction of offensive systems and an introduction to defensive capability," he explained. "I believe this is the route the country will eventually go." No doubt, the senator was sent to his room after that one—and he has remained there ever since, with only occasional lapses into the Niagara of ebullient gibberish that appears to be his native element. Aides say he has accepted the new regime with equanimity. "He's easy, even-tempered," says one, "a lot like Reagan."

Traveling with Quayle is eerie and depressing. The campaign is hermetically sealed. The candidate materializes twice a day to deliver relentlessly partisan speeches to sympathetic audiences (with an occasional sprinkling of hecklers) in carefully selected Republican venues. His speech-reading is labored, weary; it is the style of a callow man assaying maturity (one imagines the young Mickey Rooney trying to imitate Franklin Roosevelt). He tips his laugh lines with a chuckle. More often than not, they are puerile attacks on Dukakis that fall flat. There is a lobotomized quality to it all; the project under construction is more Frankenstein than Pygmalion, the handlers wiring in new political synapses as the candidate sleepwalks through his paces.

Still, there are moments when the treatment sort of works. The magic of lowered expectations renders Quayle tolerable. The real question—whether the American people would allow this guy within a heartbeat of the Big One—recedes before the political parlor game: Can the brain trust turn an empty vessel into a state-of-the-art national politician who might even, over time, emerge as a credible elder statesman?

Heaven forfend, but in Boise last Tuesday, an odd thing happened: Team Quayle made a pass at the *vision thing.* After indulging in the daily, squalid attempt to paint Dukakis a failure as governor, the candidate was pointed in a more gracious direction. The words became softer; there was talk of compassion, of a better America "where the poor and those left behind can be pulled up with the helping hand of their neighbors. . . ." Somehow, Quayle stumbled onto the poetry of Ken Khachigian's words; he caught the flow and the crowd seemed to respond. It was fleeting; after a sentence or two, he was Quayle again. But for a horrifying moment, the creature had walked. ■

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The Bottom Line/John Crudele

RAIDERS' NEW WRINKLE

PLAYING BY THE RULES

I'VE DECIDED TO TAKE OVER A COMPANY. I haven't picked my target yet, but I'm shopping around for a publishing firm with undervalued assets and a management that scares easily.

And I've already taken the first steps in my new career as a corporate raider. I've asked Drexel Burnham Lambert, Inc., which is known as a raider's friend, for a loan of $15 million. But most important, I have on my desk an application—as yet not filled out—requesting the Federal Trade Commission to rule that my planned takeover doesn't violate antitrust regulations.

It will cost anywhere from $200 to several thousand dollars to have the application—called a "notification and report form" under the Hart-Scott-Rodino Antitrust Improvements Act—filled out and filed. I'll tell the FTC I plan to buy $15 million worth of stock—the minimum required for a filing. And if I get lucky, I will be paid back a thousandfold when my target company panics, announces a restructuring, and makes the stock I own worth a lot more.

What I've just described is the latest wrinkle in the wonderful world of takeovers. The sixteen-page Hart-Scott-Rodino application has become the cheapest way yet for raiders to harass a corporation into helping them earn a tidy profit.

The antitrust act wasn't meant to aid and abet raiders, of course: It was meant to block monopolies. But recently, raiders have found a use for the law that the lawmakers could never have imagined. Because a Hart-Scott filing looks so official, it makes an effective cudgel with which to beat a company.

After the filing is made, the financial press generally treats it as a serious takeover threat, and the price of the company's stock rises. All of this invariably puts pressure on the company's management to do something extraordinary to get the stock up even higher—sometimes putting the company into hock.

"For people who want to stir the pot and want to run up a stock, [Hart-Scott's] a great thing, because they are just obeying the law," complains Robert Pirie, president of Rothschild, Inc., an investment firm that specializes in takeovers. "We are seeing more Hart-Scott filings."

Investors had almost learned to ignore Hart-Scott filings—which, when made by corporate raiders like Canada's Samuel Belzberg, Donald Trump, or Herbert Haft of the Dart Group, almost never result in an actual takeover ("The Bottom Line," May 23, 1988).

But just two weeks ago, the Kroger Company, a large Cincinnati-based food-store chain, surprised everyone by taking seriously a Hart-Scott filing by Haft. Kroger announced a multi-billion-dollar restructuring to fend off the threat and later received a legitimate $4.64-billion buy-out offer from Kohlberg, Kravis, Roberts & Company, the leveraged-buy-out firm.

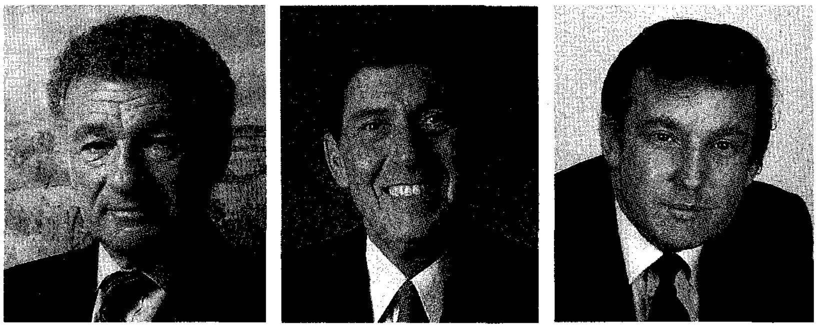
Soon after the Kroger filing, Bennett LeBow, a New York investor, Hart-Scotted American Brands. Both filings—coming in the same week—put the clout right back into Hart-Scott.

Raiders, of course, have other tricks to make their takeover attempts appear legitimate. One is a so-called 13D filing with the Securities & Exchange Commission, which must be made after a raider has acquired 5 percent of a company's stock. But Hart-Scott is a better route for someone (like me) who really doesn't want to end up owning a company. After all, the $15-million Hart-Scott minimum is far less than the cost of 5 percent of most companies' stock.

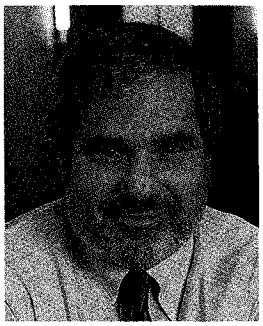
Experts in takeovers are annoyed by abuses of Hart-Scott, although most aren't saying so publicly. "We're concerned that there is a proliferation of Hart-Scott filings as an offensive tool to put companies into play," says Daniel Good, managing director of merchant banking at Shearson Lehman Hutton.

And even the government is said to be worried that it is being had. Earlier this year, the FTC, which has become sensitive about Hart-Scott abuses, fined Belzberg's First City Financial Corporation, Sanford Sigoloff's Wickes Corporation, and Trump for skirting its premerger regulations.

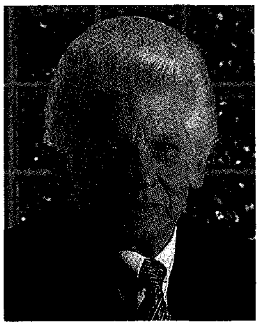
Hart-Scott rules may soon be changed.



BELZBERG, SIGOLOFF, TRUMP: *The FTC fined Belzberg's and Sigoloff's companies and Trump $400,000, $300,000, and $750,000 respectively for violations.*



LEBOW: *Recently Hart-Scotted American Brands.*



HAFT: *A frequent filer, most recently on Kroger.*

Sources say the FTC is now considering suggestions by the American Bar Association that a Hart-Scott filing not be required unless an investor goes after at least 10 percent of a company's stock. The agency, however, is not holding out much hope that the Hart-Scott abuses will stop. "It does concern me," says one FTC official. "But there's not much we can do about it."

IT'S ACADEMIC

MARTIN YARMUSH IS THE ACADEMIC equivalent of a baseball free agent. The 35-year-old Rutgers University professor of biochemical engineering is such a heavy hitter in his field that four major universities got in a bidding war this past summer for his services.

As it turns out, Yarmush's happy plight is becoming less and less unusual. Ph.D.'s, especially those who specialize in high-tech and business subjects, are in such hot demand these days that they are being offered bonus packages of as much as several million dollars.

Rutgers wooed Yarmush from the Massachusetts Institute of Technology, for instance, partly by offering to set him up in a new, $1-million research facility. Educators say this sort of high-stakes ne-

Photographs: left to right, Jacques Lowe/Woodfin Camp; Alan D. Levenson; Joyce Ravid/Onyx; John S. Abbott; Rhoda Baer.

gotiating will escalate in the nineties because the number of college students is expected to rise while, at the same time, the professorial ranks are thinning out due to retirements.

Meanwhile, the University of Pennsylvania, which was one of the losing bidders for Professor Yarmush, is trying to raise $150 million to endow 100 professors' chairs—50 of which will be filled by raiding other campuses.

NO OCTOBER FEST?

MOST OF THE FOLKS ON WALL STREET would prefer to forget about last October 19. But with the first anniversary of the crash fast approaching, several major brokerage firms have decided to commemorate the occasion.

Don't expect any get-togethers with crash survivors sitting around yukking it up and swapping war stories. The anniversary will be marked in a solemn way, with brokerage-firm seminars aimed at comforting the public.

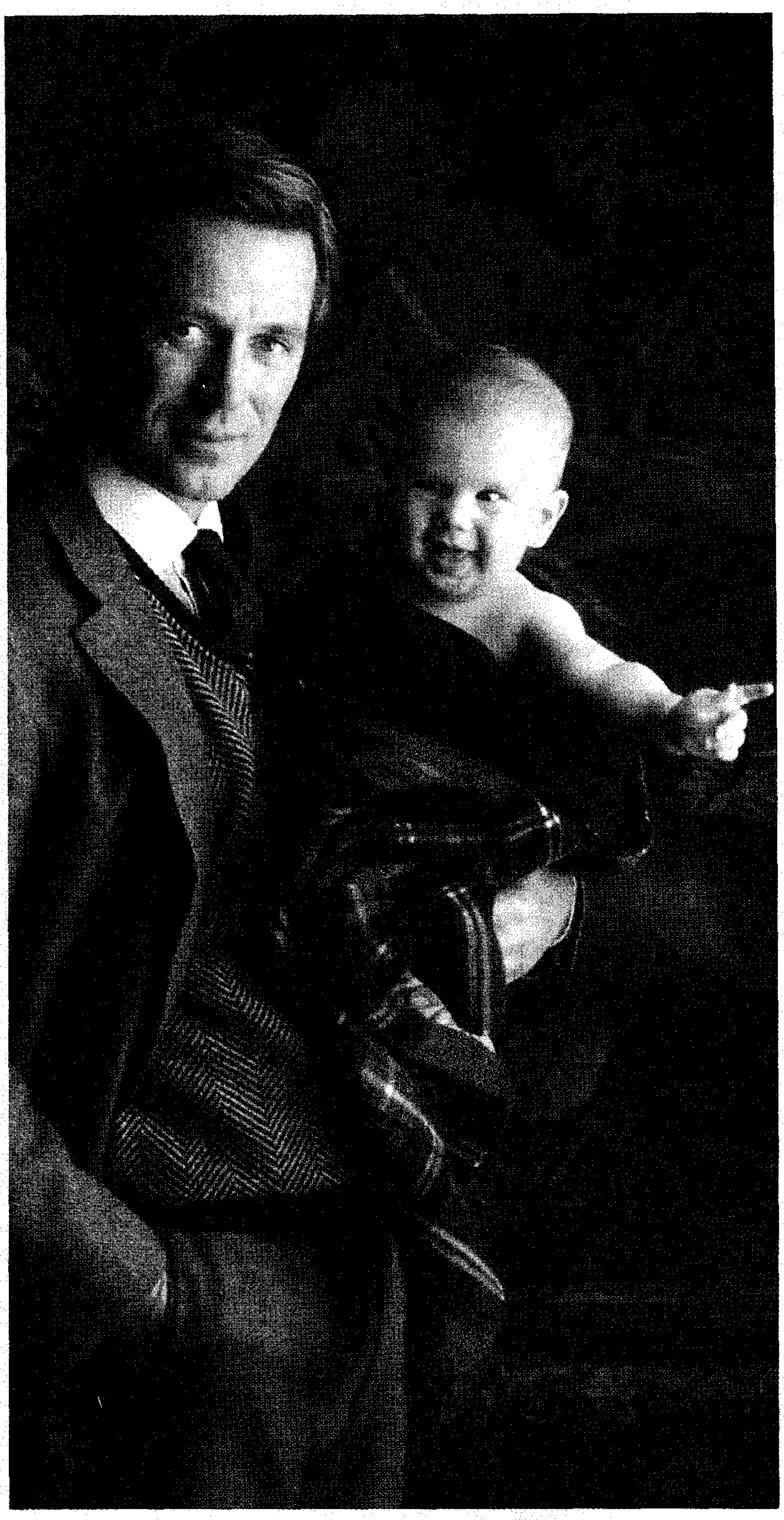
"It's a year after the crash," says Fred Yager, media-relations manager at Merrill Lynch & Company. "People are hesitant to come back, but there are a lot of opportunities they should be taking advantage of." Merrill Lynch, the nation's largest brokerage firm, will try to break down investor resistance by holding a nationally telecast investment seminar on Monday, October 17. (The crash, you'll remember, occurred on a Monday.)

Shearson Lehman Hutton (which got the "Hutton" in its name partly because the crash sent the then-independent E. F. Hutton & Company into a tailspin) will hold less formal seminars at its branch offices around the anniversary date and introduce new television commercials that will discuss the crash.

So why isn't Wall Street—which is known for a nothing-is-sacred sense of humor that spares neither space-shuttle disasters nor hurricanes—planning more festive ways to mark its survival? "They have no sense of humor about it," says one trader. "Guys are petrified. The crash is not something to be taken lightly."

THE RUNOFF

J. TOMILSON HILL, HEAD OF MERGERS and acquisitions at Shearson Lehman Hutton, correctly predicted a pickup in takeover activity after Labor Day ("The Bottom Line," August 29, 1988). What does Hill see now? "Based on our backlog, we expect the pace of mergers-and-acquisitions transactions to be brisk well into next year."... Bear Stearns & Company's heavy buying of K mart stock over the past couple of weeks has been catching the attention of traders. Bear Stearns is the broker of choice for a lot of corporate raiders.



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THE GOODYEAR BLIP

CAN FAST AND FURIOUS WIN THE RACE?

CALL IT A BAG OF TRICKS, A SLICK MIXED-media pastiche, or simply a weird and frenetic advertising tour de force. Call it what you will, but brace yourself: The Goodyear Tire & Rubber Company's new quick-cut spots mix words and images, taking viewers on a funny, surreal, and breathless ride.

The message is that nobody asks questions like Goodyear retailers. The theme is the hellish nightmare of auto repair. The Goodyear assault is an innovative hard sell that challenges viewers to solve the "puzzle" and entices them into watching closely to study the nuances. Many of the weapons in the arsenal, however, aren't new. Shearson Lehman, John Hancock, and AT&T have popularized "supers," or title cards (words that flash on the screen), and Reebok, Veryfine fruit juice, and Frulait juice-and-yogurt drink already use surreal images.

In the Goodyear spots, title cards flash on the screen and are dramatized by humorously exaggerated visions from someone's strange subconscious. Images look jumpy—not because they're "sovietized" (shot with heavy, hard-to-balance, hand-held cameras) but because they speed here and there, then disappear, pushed along by a heavy syncopated percussion that's been described as machine-noise rock.

The juxtaposition of the bizarre and the unexpected is what makes the series so memorable. One spot begins by asking, "Do you feel vibration?" Convention might have dictated a shaking car, but instead the camera zooms in on a frenzied man who's literally quaking like a leaf. "Do you smoke?" hurtles onto the screen next, then the spot cuts to a pickup truck trailing blue-white exhaust on a lonely road. In the spot's next sequence, "Does It Have a Mind of Its Own?," set against a Ferris wheel in an amusement park, a frantic car owner dashes between the hood and trunk in a desperate but futile attempt to keep both of them closed. "Does it overheat? Hesitate? Backfire?" The viewer hears what sounds like a shot, and onscreen a diminutive man leaps into his portly wife's arms. "Does it stop?" "Start?"—a woman in a pink convertible screams as a hulking monster advances toward her—"When you need it?"

"Does it pull to the left?" "Right?" "What does it sound like?" "It does?" "Stop okay?" "How's the clutch?" "How does it run?" The probes flash and disappear. "Rather walk?" A man toting frayed suitcases and looking as if he has stepped out of *The Grapes of Wrath* slinks away from his overheated set of wheels.

'DOES IT STOP? START?': *One possible scenario.*

'DID THEY LEAVE A CALLING CARD?': *The answer.*

Questions fly across the screen until the dénouement. "Nobody asks questions like a Goodyear Retailer." "Nobody listens like . . . Goodyear." "Goodyear Certified." "Goodyear Certified Auto." "Goodyear Certified Auto Service." Puzzle solved. And then the tag line: "Nobody fits you like Goodyear."

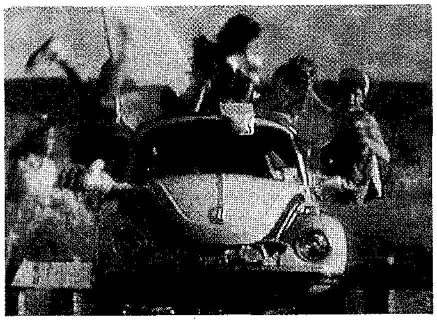
Other spots have equally exaggerated vignettes, quickly glimpsed. "What did it cost?" "Surprised?" Then a man in Edvard Munch–like torment loudly and mournfully howls at his bill. "Who do you know better? The mechanic? Or cashier?" The camera focuses on a dour woman in harlequin glasses pulling an endless chain of bills from a customer's wallet. "What does your mechanic say?" "Nothing major?" Slaves from ancient Egypt hoist a car engine from an ominous pool of unidentified liquid.

For the title card "Did they change your radio station?," an elderly woman picks up her car at the garage, turns the ignition key, and is blasted backwards by the mechanics' idea of music. "When will it be ready?" introduces a waiting room with a cobwebbed skeleton and a Rip Van Winkle type reading an aging newspaper headlined DEWEY WINS. "Did they leave a calling card?" cuts to a man holding a slice of gooey pizza in the front seat. "Were they courteous?" "Did they fix it?" "Was your estimate revised?" "No problem?" "Is everyone named Nick?" "Is anybody listening?" "Is anybody out there?" "Ready for a change?" "There is an answer." "Someone understands." That someone, naturally, is Goodyear.

A third spot—this one for tires—asks a raft of personal questions: "Are you married?" "How aggressive are you?" The latter question is illustrated by a state trooper who takes a little too much glee in clocking a speeder. "How fast do you drive?" "Do you go off-road?" "Are you tough on your tires?" At a football training camp, athletes are being put through their paces in a tire drill.

"Stick shift?" "Four-wheel drive?" "Kid take the car?" A pack of teenagers try to stuff themselves into a Volkswagen. "Do you pull a boat?" "Travel light?" A father and son in a campground stand by a car so heavily loaded that it seesaws back and forth. An aggressive woman mauling her date at a drive-in movie is the "Baby on board." And "What's your sign?" conjures up a collection of highway signs in rapid succession, including MEN WORKING: Next to the sign, a laborer leans back in a chair and yawns. Then comes the hard sell: "Nobody asks questions like a Goodyear Retailer. Nobody offers more kinds of tires. Nobody fits you like Goodyear."

"Because Goodyear asks real questions while others give lip service to the concept, we determined that questions would be a key element in the advertising," says creative director John Ferrell, who's now leaving Young & Rubicam, the ad agency that produced the campaign. "The basic strategy is that Goodyear empathizes and provides customer satisfaction."


'KID TAKE THE CAR?': *The unfortunate result.*

"People are dissatisfied with their auto service. They realize that the smiling guys in spotless overalls working in spotless garages that other auto-service centers show is just not the way it really is," adds Marvin Waldman, group creative

Photograph by Donal Holway.

director at Y&R. "We're asking viewers to pay attention to a commercial, so we've got to give them something in return. We've got to show energy to break through a wall of apathy." While the average commercial has about 14 "cuts," or breaks from scene to scene, the first two Goodyear spots have 35, and the third has more than 50. Some of the scenes run for as little as a third of a second. "The spots are 'layered,' so viewers can watch them many times to get all the nuances—we've purposefully built in texture to make repeated watching fun," Waldman adds. "But research shows they get the main point right away."

Goodyear had been running generic emotional advertising—vignettes of American life, including a boy and his father looking for their lost dog in the rain. "That reinforced our image among customers but didn't convert prospects," says Jim DeVoe, Goodyear's vice-president of tire marketing. Before 1986, the company focused on specific tires.

Founded in 1898, Goodyear had been selling brakes, shock absorbers, and tire alignments since the fifties, but has become "serious" about auto service only in the past five years. "Since cars have been completely re-engineered, it's become difficult to find people who can fix them," says DeVoe. "A screwdriver under the hood doesn't do it on these rascals anymore." Goodyear, with 2,200 certified service centers, has the largest system of its kind nationwide. Americans spend some $80 billion on auto service annually, compared with $8.5 billion on tires. "You get your car serviced four times a year and you need tires once every two years, so if we create customer satisfaction and loyalty, they'll also buy tires here," adds DeVoe.

Competition is intensifying, prompting some marketers to try startling innovations. In commercials for Firestone's MasterCare system, a talking head guides viewers through the shop where mechanics are "not satisfied until you're satisfied." Michelin, which has no retail stores under its own imprint but is wrestling with Goodyear for the top spot in tire sales nonetheless, cleverly uses infants to persuade consumers to pay a premium price—because "so much is riding on your tires." Uniroyal demonstrates how its "Royal Seal" seals itself after running over a sharp object in the road, and B. F. Goodrich uses sex to sell its tires.

Is Goodyear's rapid-fire rally working? So far, appointments at service centers are up, field managers are lauding the campaign, and consumers are responding with real enthusiasm, DeVoe says. "Most TV spots underestimate what viewers can assimilate," he explains. "But they've been trained by MTV and movies, and we have to give the masses more credit and treat them with intellectual respect." ■

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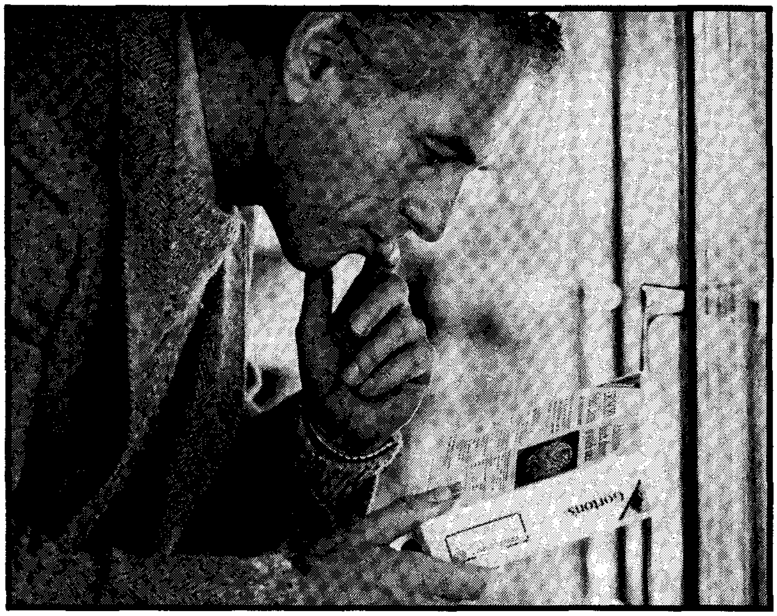

the straight scoop. Just completed Yankelovich research* shows that 50 and over is as brand-curious as it is brand loyal, with an intense need to know about new products. But don't expect change for the sake of change. These experienced buyers need compelling reasons, the more the better. Modern Maturity Magazine is full of in-depth information. Circulation is 17.4 million strong. For more about Modern Maturity, call Peter Hanson at (212) 599-1880.

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A PUBLICATION OF AARP

FAST TRACK

EDITED BY DANIEL SHAW

CHOW

A Movable Feast

WHEN DEAN & DELUCA opened eleven years ago on Prince Street, most taxi drivers couldn't find the SoHo gourmet shop. Next week, when the store moves two blocks east to 560 Broadway, it will still be hard to reach in a cab—because lower Broadway is booming and the traffic is a nightmare.

Joel Dean and Giorgio DeLuca.

Like many SoHo businesses, D & D has outgrown its original location, so the new Dean & DeLuca is a block long. It has nineteen-foot ceilings and soaring rococo pillars, and all 9,700 square feet of Victorian architecture is painted an ethereal white. (The old store had only 2,500 square feet.) The newly renovated landmark building—there are 21 art galleries upstairs—was erected in 1884 by the developers of the day, the Astors.

Last week, before provisions arrived, the place looked like Mrs. Astor's ballroom lined with refrigerator cases. But when it opens, D & D will resemble—even with high-tech wire shelving—an urban market of bygone days, an eater's Elysium.

Owners Joel Dean and Giorgio DeLuca are doubling their staff and tripling their merchandise. They're adding a butcher and a fishmonger, and they'll serve espresso, cappuccino, and gelato at a coffee bar that will no doubt become the place to stop for a caffeine fix during a Saturday gallery tour.

And D & D (which never had a stove or oven in its first shop) will now be able to prepare take-out dishes ranging from cole slaw to cassoulet, because the new store will have two kitchens.

BARBARA COSTIKYAN

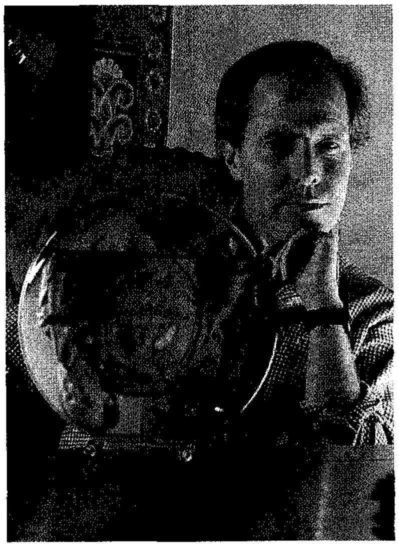
BRIEF LIVES

COMEDY OF TERRORS

'TO RESEARCH WAR, I WENT TO WAR," says David Seltzer, who once made a TV-movie about Vietnam. "But to research comedy, I couldn't get up on stage. It was too frightening."

That's not to say the writer-director of *Punchline* didn't try. While preparing to shoot his film about the conflicted life of a young comic, Seltzer convinced himself he should give stand-up a shot. With his material memorized, he went to a club's "five-minute night," where any amateur could walk on. "I thought I was going to be ill," he recalls. "How far did I go? I was next."

Seltzer, however, did not find this episode funny. And *Punchline*—starring Tom Hanks as the brightest star in a dimly lit New York comedy club—isn't about cheap laughs or sight gags. It's about the disturbing psyche of Steven Gold (Hanks), who has run out of money, flunked out of med school, and ended his relationship with his father.



Seltzer: "Comics go under all the time."

"Comics are going under all the time," says Seltzer, 48. "That's what fascinated me about this world and made me want to write about it." Though this view of the human condition doesn't sound like typical Hollywood stuff, Seltzer isn't apologizing. "I don't think you have to please people," he says. "There was a time when there were people like Paddy Chayefsky working in film—people who made social comments and poignant observations. There are still some, of course, but not many."

Born in Highland Park, Illinois, Seltzer moved to New York after graduating from Northwestern University and worked on *I've Got a Secret*. In 1966, he moved to Los Angeles, where he got a job with David Wolper and wrote and directed documentaries. He first worked on a feature—*Willy Wonka and the Chocolate Factory*—as a ghostwriter, then began writing under his own name. His screenplays include *The Omen* and *Lucas,* which he also directed.

With *Punchline,* his second feature as a writer-director, Seltzer is now a bona fide Hollywood hyphenate. But when he wrote *Punchline* in 1979, no studio was interested in making a film in which the main character was a self-destructive neurotic. By 1986, Seltzer had Tom Hanks, Sally Field, and a studio—Columbia—that suddenly saw the project as having box-office appeal.

Sitting in the Riverside Drive apartment he shares with his wife, flutist Eugenia Zukerman, Seltzer explains what intrigues him most about stand-ups. "In the way that the gladiator is the extreme of the athlete," he says, "the comic—unlike any other person on stage—is out there to do or die."

NICOLAS DOLIN

Photographs: left, Mark Stern; bottom, Frank Lidner. Illustration by Guy Billout.

QUALITY LIT

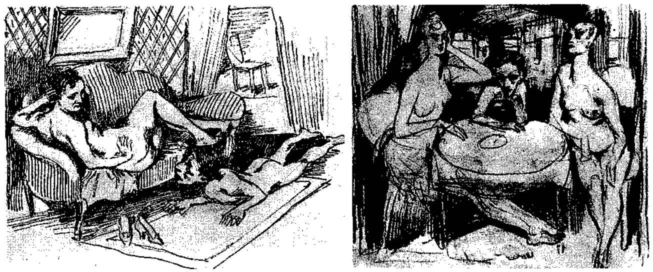
PRIDE OF POLAND

'POLAND IS A profoundly literary country," says author Jerzy Kosinski, who was born there 55 years ago. "I don't think Bruno Schulz's stories would have been published anywhere else."

Kosinski discovered his countryman's fiction—which I. B. Singer has compared to Proust's and Kafka's—when he was growing up. Now Kosinski, who immigrated to the United States in 1957, has endowed the Bruno Schulz Prize, an annual $10,000 gift to a foreign writer whose work is "underrecognized" in the United States.

Bruno Schulz.

On September 26, the PEN American Center and the American Foundation for Polish-Jewish Studies will sponsor a tribute to Schulz—a Jew who was killed by a Nazi at the age of 50, in 1942—at Town Hall, where Susan Sontag, Elizabeth Hardwick, Czeslaw Milosz, and other writers will read from Schulz's stories. The following night, Zbigniew Herbert, a Polish poet who now lives in Paris, will receive the prize at a free public reading at Saint Peter's Church, on Lexington Avenue at 54th Street. Herbert will read his work in Polish, and Sontag will read it in translation.


Untitled drawings by Bruno Schulz.

Kosinski and Schulz share more than language. Schulz, like Kosinski, was a literary and a visual artist. (Kosinski's photographs of the Soviet Union and Poland will be at the Andre Zarre gallery next month. Schulz's urgent drawings of life in the ghetto between the wars will be at the New York Academy of Art from September 29 to October 9.)

Though Schulz's work was written in the thirties, his fiction remains powerful. "I showed his stories to a movie producer last summer," recalls Kosinski, who didn't tell the producer who wrote them. "He said, 'Get this man to Hollywood.' "

But, says Kosinski, you need to know the stories *and* drawings to understand the artist. "Schulz used language to convey the properties of the mind," says Kosinski. "And he used drawings to convey the properties of the flesh." D. S.

MILESTONES

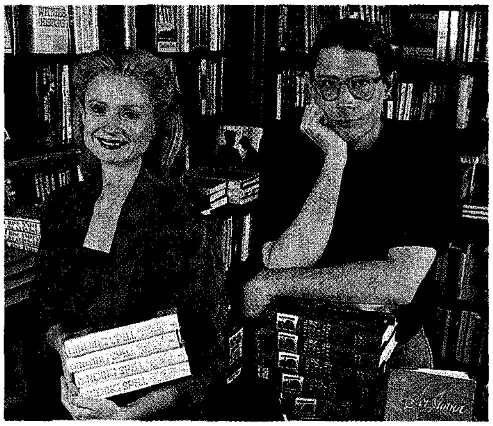
Watson & Co.

The 8-Week Cholesterol Cure and *Trump: The Art of the Deal* are not for sale at Books & Co. But Jeannette Watson and Peter Philbrook, the shop's owner and manager, do stock some best-sellers—at least 100 copies of each of the latest books by Anne Tyler, Gabriel García Márquez, and Harold Brodkey. And they've reluctantly ordered ten copies of the new Judith Krantz. "There are some books," says Watson, "that our customers are just not interested in."

Though it's in New York's most traditional neighborhood, the two-story bookstore—celebrating its tenth anniversary this week—is a quirky place. Just south of the Whitney Museum on Madison Avenue, Books & Co. stocks titles like *The Ubiquity of the Finite* and *The Poetry of the Carolingian Renaissance.*

When Watson decided to open a bookstore, she envisioned "a literary center where there would be readings and parties and a lot of interesting things happening." And at Books & Co., the spoken word is as important as the printed one: Ann Beattie, Carlos Fuentes, and Calvin Trillin have read there, but Walker Percy created the biggest furor. "We had a line of two or three hundred," recalls Watson. "Everyone was grabbing me. I felt like I was the maître d'. You know, 'Let me in, let me in.' "

The granddaughter of IBM's founder, Watson, who grew up in Greenwich and went to Sarah Lawrence, tried to do everything herself in the early days. She'd drive around with books and ask local writers for autographs. "I once went to Allen Ginsberg's at midnight," she says, "which was the only time that he wanted to do it."


Jeannette Watson and Peter Philbrook.

In 1979, Watson hired Philbrook to organize the shop's basement. Three years later, the former coffin-maker from Vermont became the shop's third manager. Philbrook, 37, now buys most of the stock. "Lately, I've been ordering a lot of books that have to do with Renaissance philosophy and history," he says. "And I'm finding tremendous interest in the subject."

Indeed, one blonde customer said she's always being picked up in the philosophy section, especially by readers of Wittgenstein. "The section seems to attract such *hot*-blooded, *hot*-headed people," Watson says.

With only four years left on the lease, Watson seems unfazed by the Whitney's expansion plans, which include tearing down the store. "If we have to go, we'll go someplace in the neighborhood," she says.

Fran Lebowitz, one of 82 contributors to a booklet the shop has published for the anniversary, no doubt hopes that things remain the same, since Books & Co., "both by proximity and example, lends an air of cultural legitimacy to that place down the block."

TOM PRINCE

Photographs: top, photograph and drawings ©Harper and Row Publishers, Inc., from the forthcoming Letters and Drawings of Bruno Schulz, edited by Jerzy Ficowski; bottom, Don Hamerman.

CITYSCAPE

LOST AND FOUND

REBECCA READ SHANOR was poking around inside somebody else's dream. Holding a flashlight and stepping over dank puddles of water five stories below Broadway, Shanor was exploring a swimming pool, bowling alley, and social hall that have been left unfinished for 60 years. "It was spooky," she says now. "I was transported back in time—back to when this grandiose scheme almost became a reality."

This basement, between 173rd and 174th Streets, was supposed to be topped by a 40-story granite-and-limestone church-and-apartment complex called the Broadway Temple. The building was to be crowned by a 75-foot revolving cross that would have beamed red and orange light skyward. The plan was the brainchild of Reverend Christian Reisner—a twenties combination of Preston Tucker and Jerry Falwell—who raised more than $1.5-million for the project, only to have it cut off by the Depression.

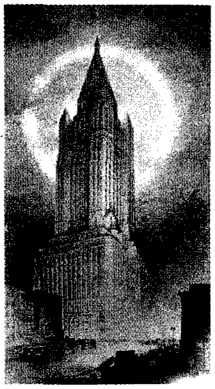
Shanor's new book, *The City That Never Was* (Viking; $35), describes 30 such plans that almost changed the face of Manhattan and why they fell through. "I picked plans that were more than pipe dreams," says Shanor. "Ideas that reflect the spirit of their times, that were promoted to city officials. These are plans that were *intended* to be realized."

Shanor, 36, was working on her thesis in urban planning at Columbia six years ago when she happened upon a design for a veterans memorial in Union Square Park. "It was a horrific scheme," she says. "An eighteen-story black granite building with five-story wings extending from the sides. *Awful.*" The discovery sent her on a search for other unrealized plans.

Among the book's 194 black-and-white illustrations are pictures of Robert Moses's proposed Lower Manhattan Expressway. Shanor explains how the failure of Moses's plan indirectly saved SoHo's cast-iron buildings: Developers avoided the neighborhood because they believed Moses would eventually succeed in building his final monument to himself—and they didn't want to waste their money "improving" the area.

These days, when she walks down Fifth Avenue, Shanor always sees a blimp moored to the top of the Empire State Building—the result of her research into plans for an international dirigible station above 34th Street.

CHRIS SMITH



Shanor (left) in the basement of the never-finished "Broadway Temple" (above).

GALLERY NEWS

The Art Shuttle

IN THE EARLY SIXTIES, Barbara Fendrick, the mother of five small children, began selling prints by Jasper Johns, Robert Rauschenberg, and Roy Lichtenstein from her suburban home in Chevy Chase, Maryland.

"At the time, Washington galleries were hanging original Picasso and Braque prints with push pins," says Fendrick, who kept *her* lithographs and etchings in boxes under her bed. So in 1970, she opened the Barbara Fendrick Gallery in Georgetown.

After running one of the capital's most respected galleries for eighteen years, Fendrick has just opened a New York branch of her gallery at 568 Broadway. The space is dominated by *The Medusa,* a 28-foot sculptural tableau by James Drake of El Paso, Texas, that combines a giant charcoal drawing with life-size welded steel figures.

Barbara Fendrick at her SoHo gallery.

Many of Fendrick's SoHo neighbors are colleagues from Washington: Art dealers Max Protetch, Diane Brown, and Jack Shainman all started out in Washington, worked in both cities for a while, and finally settled for one gallery—in New York.

But Fendrick says she will not abandon the capital. "Washington's my home," she says. But then the others said that, too.

"You can spend your life thinking your gallery is as good as, or better than, the best in New York," says Fendrick, a slim, energetic woman in her fifties. "But eventually you want to *prove* it."

She hopes to prove herself by obtaining architectural commissions for sculptors she represents, including Raymond Kaskey, who did the gigantic *Portlandia* figure for Michael Graves's Municipal Building in Portland, Oregon.

For the opening, she's showing work by both Drake and Johns. On display are 21 Johns prints from two late-sixties portfolios—the same prints that opened her Washington gallery in 1970. But then Fendrick had a hard time selling *1st Etchings* ($2,000) and *1st Etchings, Second State* ($4,000). "Back in the sixties and seventies, Johns was hard to sell, partly because he always seemed expensive," she says. "We sold mostly to museums."

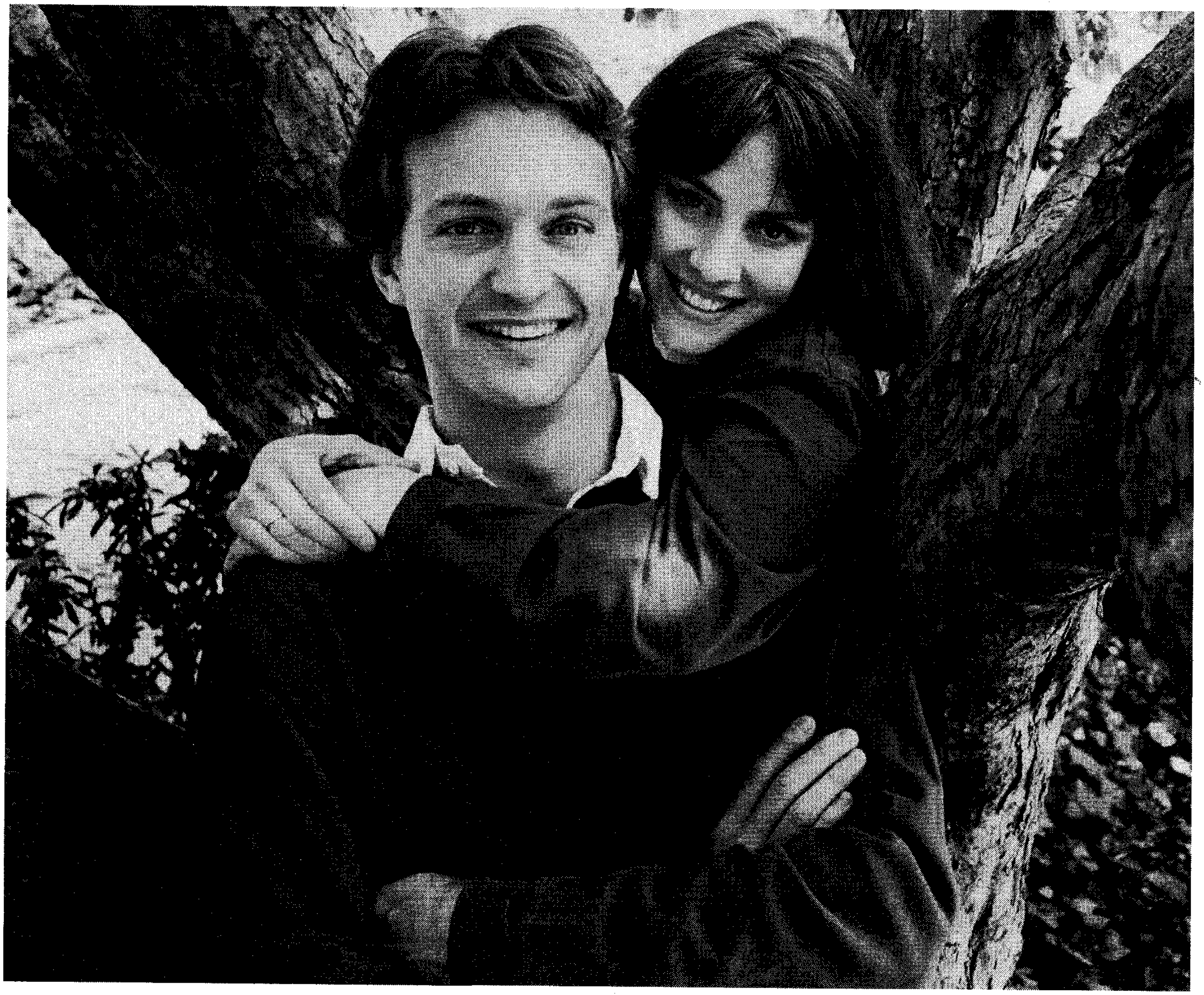
Fendrick bought the two portfolios for herself and put them away, expecting that they'd increase in value. "He's always been our good-luck artist," she says.

If they sell for the $100,000 asking price—which seems likely, given the current Johns craze—they'll bring her more than good luck. That amount would exactly cover the cost of opening the New York gallery.

JOANN LEWIS

Photographs: top, Isaiah Wyner; bottom, Richard Bowditch. Drawing: courtesy of Broadway Temple-Washington Heights United Methodist Church.

The Grahams like being well-connected.



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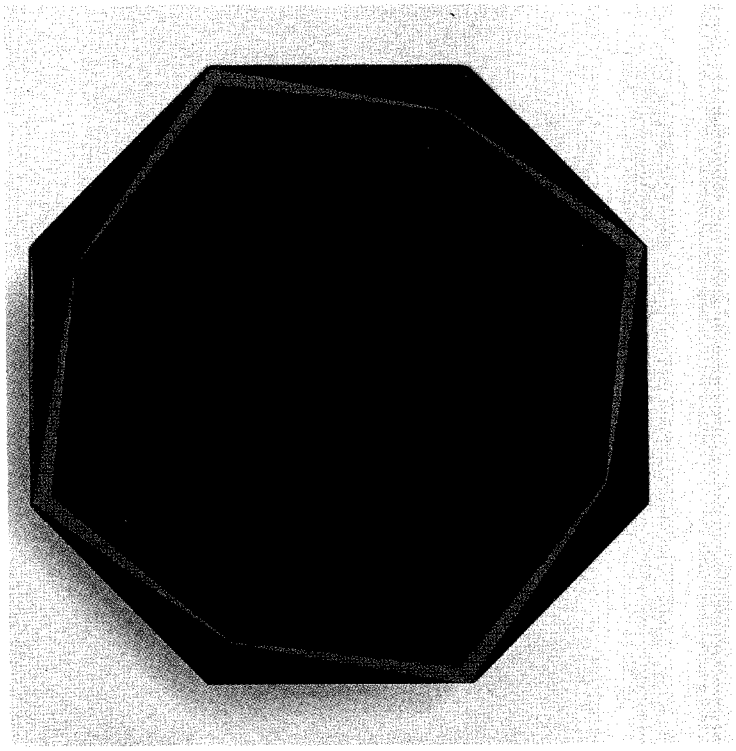
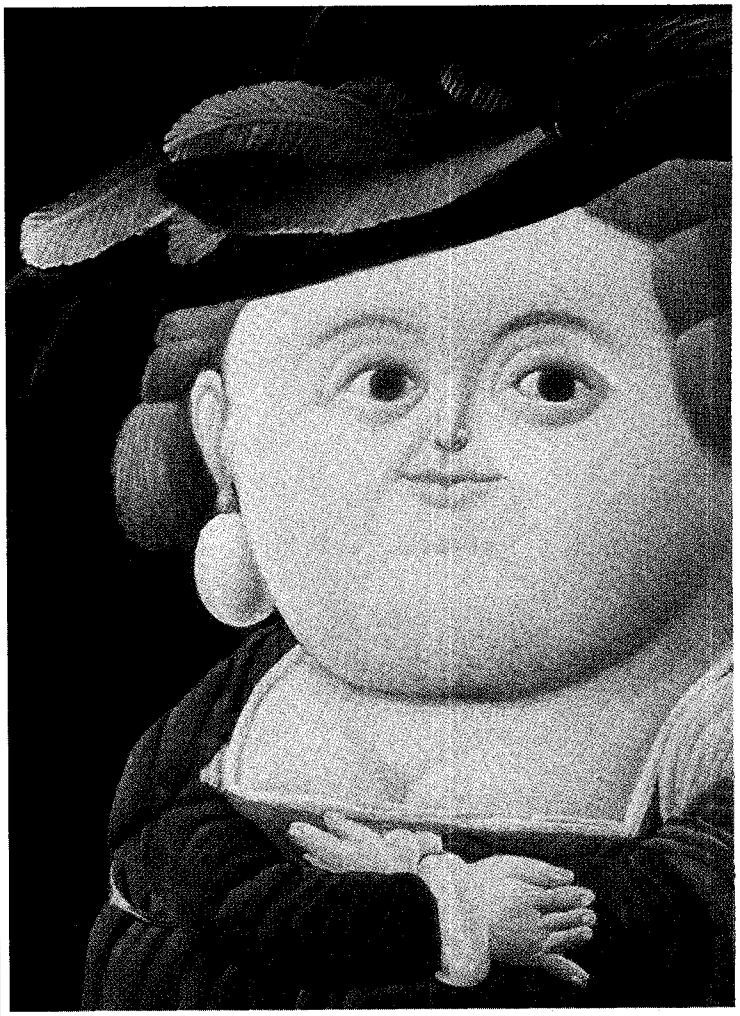
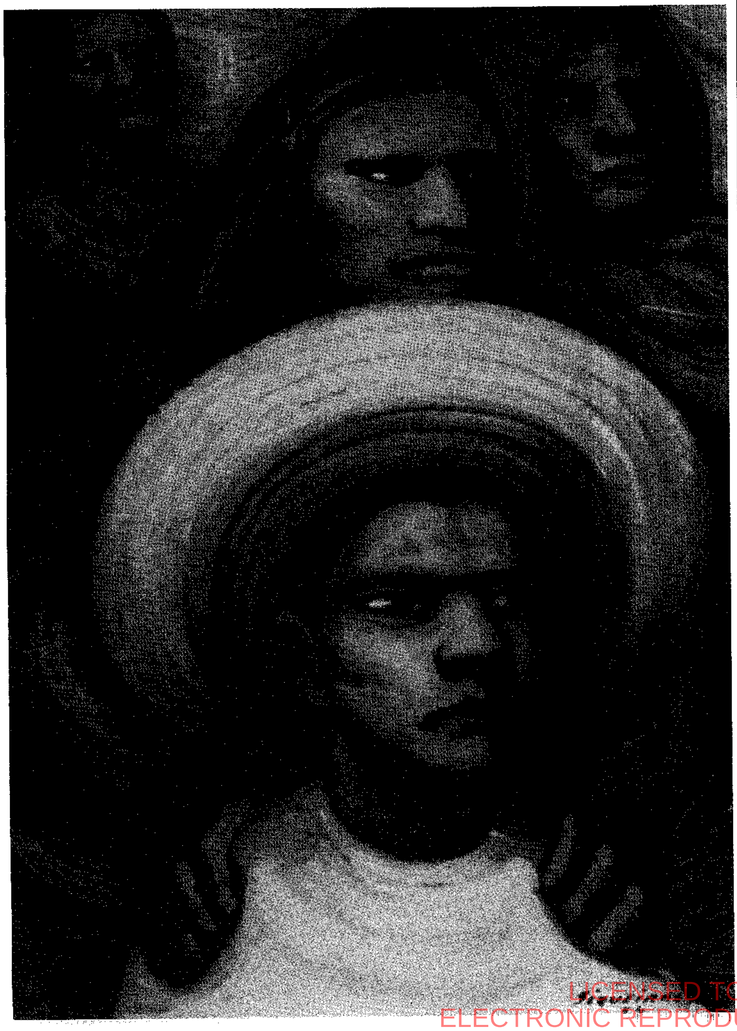
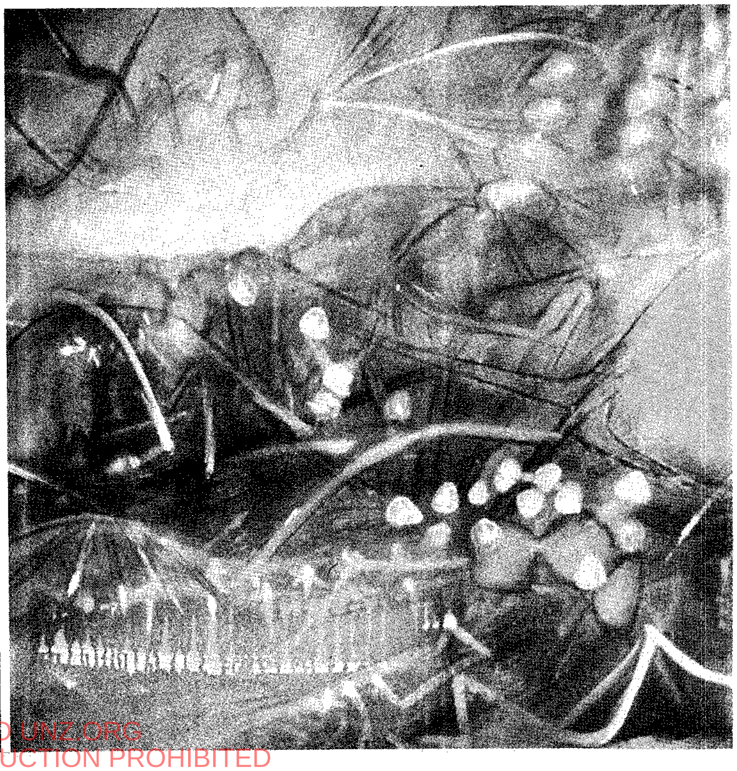
Together

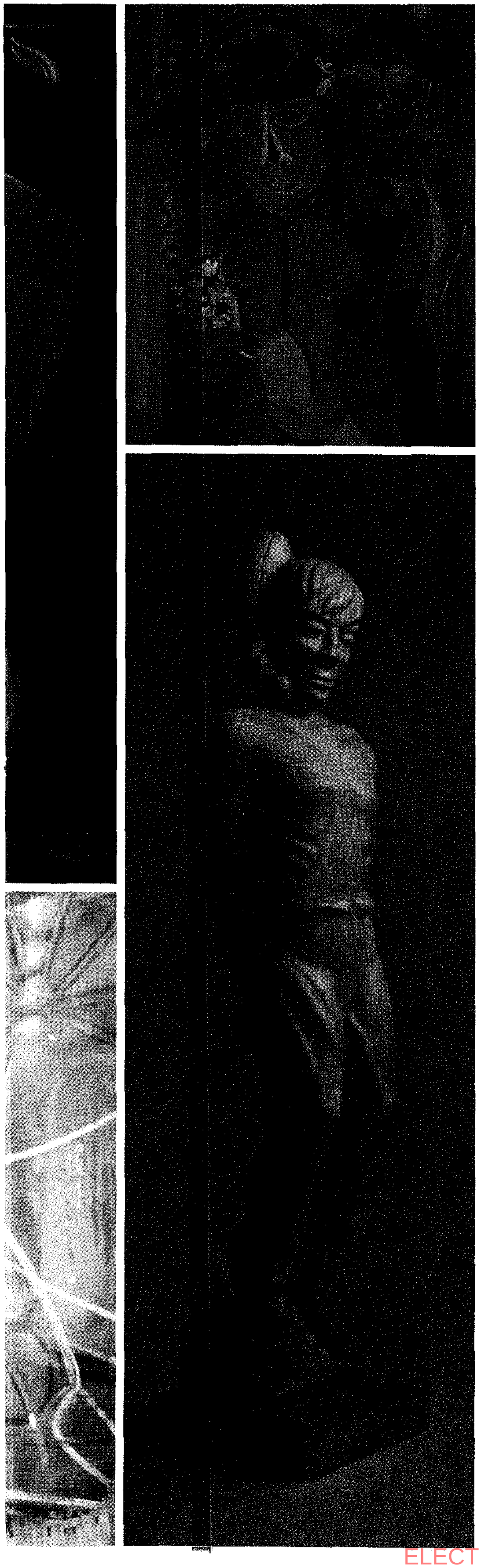








at last.



You're looking at the work of artists who fought to be accepted and won. They balked at being typecast and asserted their own identities. Now a new exhibition brings their work together for the first time, and celebrates their victories.

In their time, each of these artists was exhibited in the United States. Critics were often condescending. Yet this was work which attracted the likes of Picasso, Motherwell and Pollock. Now, seeing it all in one place is like looking at 50 familiar years of art history through a new pair of glasses. From muralists to surrealists, from abstract expressionists to the sharp stab of political poster art, we discover that these artists often led and rarely followed.

The artists are Latin American. The exhibition at the Bronx Museum of the Arts is entitled: "The Latin American Spirit: Art and Artists in the United States, 1920 - 1970."

Although they share a Latin American heritage, these artists lived and worked in North America and were forever changed by their experience. So finally, what this exhibition gives us — together at last — is a missing chapter in the history of American art.

It's no wonder why we were eager to give this exhibition our support, or why we urge you to see it. We're reminded that progress of an enduring and valuable nature is impossible without the spirit to create and the spirit to persevere.

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National Tour: The Bronx Museum of the Arts, Bronx, NY, October 1, 1988 - January 29, 1989
El Paso Museum of Art, El Paso, TX, February 27 - April 23, 1989
San Diego Museum of Art, San Diego, CA, May 22 - July 16, 1989
Institute of Puerto Rican Culture, San Juan, PR, August 14 - October 8, 1989
Center for the Arts, Vero Beach, FL, January 28 - March 31, 1990

(Top left to right) Domingo López, *Orange Energy*; Fernando Botero, *Ruben's Wife*; Rufino Tamayo, *Carnival*. (Bottom left to right) Alfaro Siqueiros, *The Challenge*; Roberto Matta, *Eclosion*; Octavio Medellín, *The Hanged*.

RUTH RECOMMENDS

BY RUTH GILBERT

The New York Armory Antiques Show, at the Seventh Regiment Armory October 5 through 9, has 110 exhibitors from this country, France, England, and Canada. There will be a broad range of furniture and decorative accessories on view.

'ISN'T IT ROMANTIC'

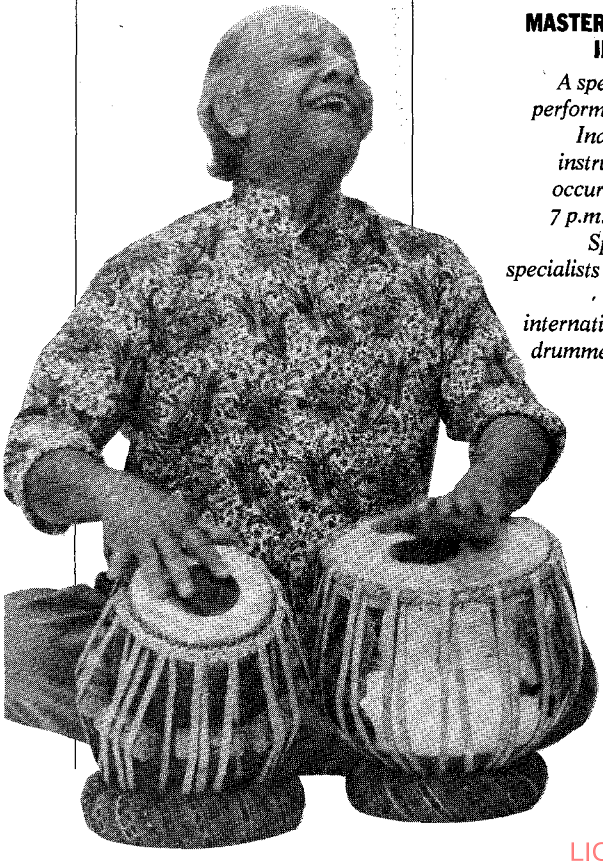
It's Michael Feinstein's latest stint on Broadway. His fans can't seem to get enough of him! He's a great interpreter of Porter, Berlin, Kern, Rodgers, et al. The engagement is at the Booth, October 5 to November 6.

'SHE STOOPS TO CONQUER'

Laura Rathgeb and Michael John McGuinness star in Oliver Goldsmith's hilarious 1773 comedy of mistaken identities. It's coming to the Pearl Theatre and will run September 30 through October 29.

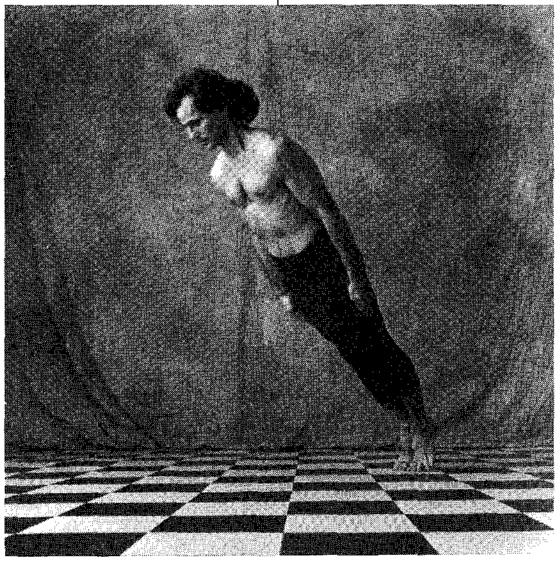
'THE LEGEND OF SHARON SHASHANOVAH'

Irma St. Paule is the lady above, with a friend, in A. F. Horn's tale of a mysterious theater troupe that uses puppets to tell its story. It opens October 6 at the 47th Street Theatre.



MASTERS OF NORTH INDIAN MUSIC

A special four-hour performance of North Indian vocal and instrumental music occurs October 1 at 7 p.m. at Symphony Space, and four specialists will entertain. Shown is the internationally famous drummer Alla Rakha.

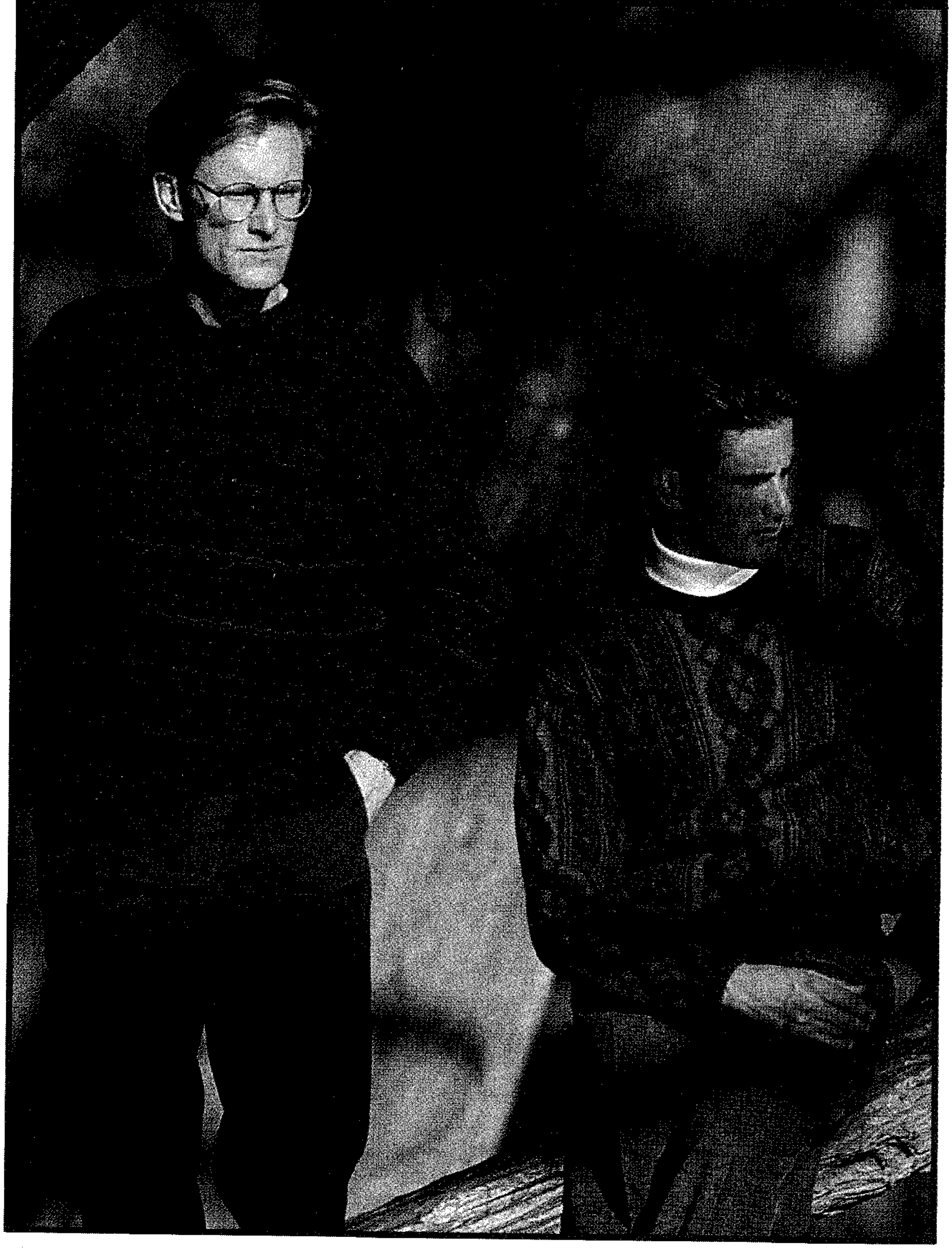


BLACKHORSE DANCE

That's the name of the company, and above is its director, Peter Pucci, in a startling pose. His choreographic works are admirable and exciting. The troupe can be seen September 30 through October 2 at the Merce Cunningham Studio.

Photographs: top right, Peter Cunningham; bottom right, Michael O'Neill.

CROSSINGS COMFORT



From Crossings, brilliant color to rival
Autumn's own display. Sweaters designed for comfort
and to excite the senses as well.
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Vertical pattern in 100% wool. $110

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New York

DOUBLE EXPOSURE

When they were riding high, no one could have imagined Bess Myerson and Harry and Leona Helmsley in the dock. But now Bess and the Helmsleys are embroiled in separate federal cases. Love and money, money and love are at the root of it all.

For Leon
Helmsley
the troubl
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Photographs: top Mary Allen; bottom, Stephen Ferry/Gamma-Liaison.

BESS: LOVE AND MONEY

BY PATRICIA MORRISROE

"I am like an onion," Bess Myerson told me last year. "You peel away one layer, and there's another and another." The Many Layers of Myerson: There's imperious Queen Bess; haimish Bessie from the Bronx; Bess the beloved public official; Bess the jealous other woman; Bess the savvy multimillionaire; Bess the petty shoplifter; Bess the beauty queen; Bess the ambitious politician; Bess the mentor and role model; and Bess the tragic victim.

The public will soon get a chance to see them all, because now there's Bess the indicted co-conspirator—on trial in U.S. District Court, charged with bribery and conspiracy, facing up to 30 years in prison. Her co-defendants are 43-year-old Carl "Andy" Capasso, the younger man with whom she has been romantically linked for eight years, and 75-year-old Hortense Gabel, the former State Supreme Court justice who handled Capasso's divorce. Myerson is accused of giving the judge's daughter, 39-year-old Sukhreet Gabel, a job in the city's Cultural Affairs Department, which Myerson then headed. The judge is alleged to have lowered Capasso's alimony and child-support payments in return.

The Capasso-Myerson romance is at the heart of the case, but that's a thing of many layers, too. In court, the lovers kiss and hold hands, but for some time now there's been at least one other woman in Capasso's life; she and Myerson alternate weekends visiting him at the federal prison in Allenwood, Pennsylvania, where he is serving a four-year sentence stemming from unrelated tax-fraud charges. Shana Alexander, who has made her reputation writing about victimized women, argued in a *Ms.*-magazine article that Myerson may have been undone by love. Still, friends of Myerson's say she was trying to break up with Capasso before the current legal troubles started.

What's perhaps most mysterious about the case—and what may become a key element of the defense—is the seeming stupidity of the alleged crime. In relation to the wealth of Capasso and Myerson, the alimony money at stake was trivial. Hortense Gabel had an outstanding reputation as a judge, and all three defendants had a lot going for them. The conspiracy, as outlined in the case the prosecution is expected to make, was clumsily executed and even more clumsily covered up. Where is the common sense in all of this?

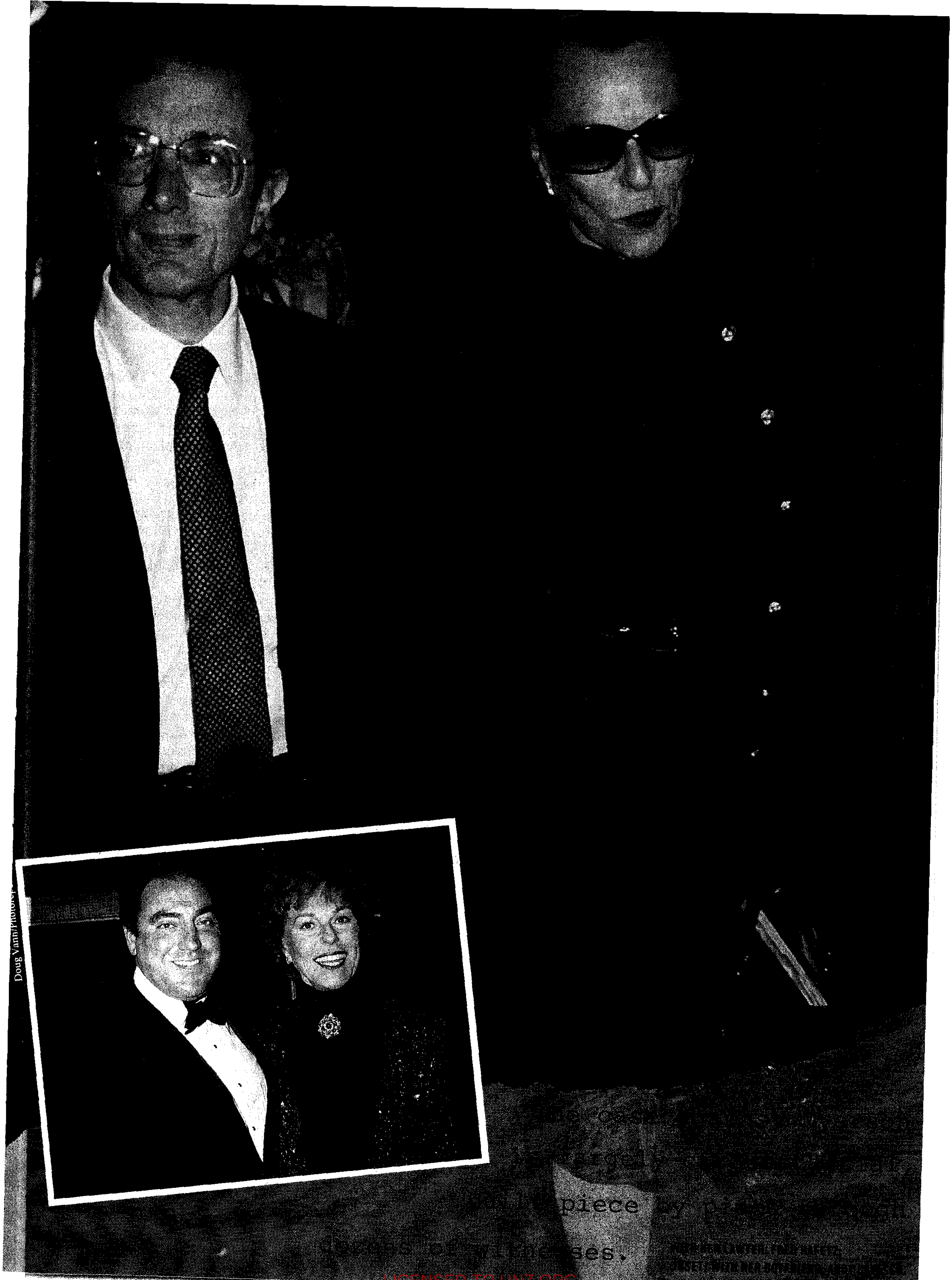
Perhaps it was overwhelmed by love, bitterness—even grandiosity. Myerson once referred to herself as "Queen of the Jews," and in an interview with me for an article last year ("Bess and the Mess," *New York,* March 30, 1987), she said, "I have a special quality. I am larger than life." Over the past few years, her behavior has been increasingly erratic, culminating last May in her arrest and conviction for shoplifting nail polish, cheap earrings, and sandals from a store in Pennsylvania.

Now it's up to a jury to sort the facts out. The trial will be a difficult ordeal for Myerson—it's expected to run at least until the end of the year, and it has already attracted hordes of reporters. (Judge John Keenan has issued a gag order to all the principals in the case.) On opening day, they swarmed around her, waving microphones and notepads. There was something painful about watching the 64-year-old former Miss America push her way into the courthouse. With her large sunglasses and pallid complexion, she resembled a grieving widow heading to the funeral.

THE GOVERNMENT'S JOB WILL BE TO UNTANGLE THE pieces and present the evidence in a credible way. The Tyler Commission, which spent three months investigating the matter for the city, concluded that Myerson had indeed tried to influence the judge. But prosecutors have to prove that an actual agreement existed to fix the divorce. There are no eyewitnesses or secret tape recordings. "The essence of a conspiracy is the existence of an agreement," says lawyer Robert Simels. "But it's rarely in written form. The government will have to show there was a meeting of the minds to be inferred from their actions."

The prosecution is headed by 34-year-old David Lawrence,

PHOTOGRAPH BY ADAM SCULL



Doug Vann/Photore

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INSET: WITH HER [illegible]

deputy chief of the criminal division of the Southern District, U.S. Attorney's office. Lawrence's interrogating style is deceptive; he comes across as easygoing and almost disarmingly casual, but there's a rhythmic intensity to his questioning. "He's a real nice guy," says a lawyer who knows him, "but he's hungry to win." Lawrence is joined by Stuart Abrams, 35, who handled the appeal filed by Stanley Friedman, the former Bronx Democratic leader convicted in the city scandals.

Even without eyewitness testimony or tapes, the government is believed to have a strong circumstantial case. The prosecutors will present the evidence in a jigsaw fashion; they'll build the scenario, piece by piece, through dozens of witnesses and scores of documents. "Circumstantial evidence is often the strongest form of proof," says lawyer Edward Hayes. "People love putting the pieces together."

These are the central facts of the case: Myerson met Capasso in 1980; she was running for the U.S. Senate, and he owned a sewer-contracting company called Nanco. He was married to Nancy Capasso, with whom he had two children. Although Andy Capasso and Myerson saw each other regularly, Nancy Capasso didn't catch on for several years. In 1983, he filed for divorce, and the case was assigned to Hortense Gabel, who was considered by lawyers a "woman's judge."

Myerson and Gabel were professional acquaintances, but in the spring of 1983, they began to socialize often. At a dinner at Gabel's house, the judge introduced Myerson to her daughter, Sukhreet, a well-educated though troubled young woman who couldn't find work. Myerson befriended Sukhreet, and by August, the judge's daughter had a job at Cultural Affairs. A few weeks later, Hortense Gabel reduced the alimony and child support that Andy Capasso had to pay his ex-wife by two thirds, from $1,850 a week to $680.

Photograph by Ari Mintz/*Newsday*.

HERB RICKMAN TOLD MYERSON HE WAS "SHOCKED BY THE APPEARANCE OF IMPROPRIETY" WHEN SHE HIRED GABEL.

Gabel continued to hear the case even after the *Post* carried an item in October in "Page Six" headlined SMALL WORLD: BESS HIRES KIN OF DIVORCE JUDGE. Gabel later told the Tyler Commission that up until that point, she hadn't realized that Myerson and Capasso were seeing each other.

Despite the questions about her story, Hortense Gabel easily comes across as the most sympathetic defendant. Worried about her daughter's prospects, the judge, in theory, had an understandable motive for fixing the divorce. Prosecutors will probably argue that Gabel's maternal instinct led her to break the law.

Myerson's motives are darker and more complicated. As the other woman, she benefited directly from Capasso's money and had an incentive for making sure he didn't squander it on alimony. "The prosecution will try to paint her as a venal person," says a top criminal lawyer. "They'll dispense with the love angle and focus on the money." Two of Andy Capasso's chauffeurs are expected to testify that Capasso gave Myerson furs and jewelry and let her use his cars and credit cards. Evidence will also be introduced showing that Capasso took her on numerous vacations.

Undoubtedly, there will also be some discussion about Myerson's angry feelings toward Nancy Capasso. She repeatedly told people that Capasso's ex-wife was out to destroy him and that she was cruel and vindictive. Myerson also felt that Nancy Capasso was asking for too much alimony and that she lived a "hedonistic life-style." Since Myerson has maintained that she was unconcerned with Capasso's divorce, her comments about his ex-wife have always seemed excessive. The prosecutors may claim that Myerson was consumed by hatred and that she attempted to fix the divorce to get back at Nancy Capasso.

ANDY CAPASSO MAY BE THE WEAKEST LINK IN THE GOVernment's case; his connection to the alleged conspiracy is less direct than that of the other defendants. Prosecutors, however, are expected to argue that he had ample motivation. Their argument may go like this: Though he was having an affair with Myerson, he originally never intended to divorce his wife. He wanted them both. But Nancy Capasso ruined his captain's paradise by confronting him about his philandering. (He allegedly responded by kicking and hitting her.) She had him evicted from their Fifth Avenue apartment, and he filed for divorce. Emasculated and betrayed—the prosecution argument may go—Capasso was overwhelmed with feelings of anger and revenge.

Some support for this analysis may come from Capasso's former employees. One chauffeur told me, "He was so mad when Nancy threw him out of the house, I had to drive around and get him tranquilizers. . . . He hated that woman." Another Nanco employee said, "During the divorce, Andy was crazy, out of his mind. He accused everybody of being in cahoots with Nancy."

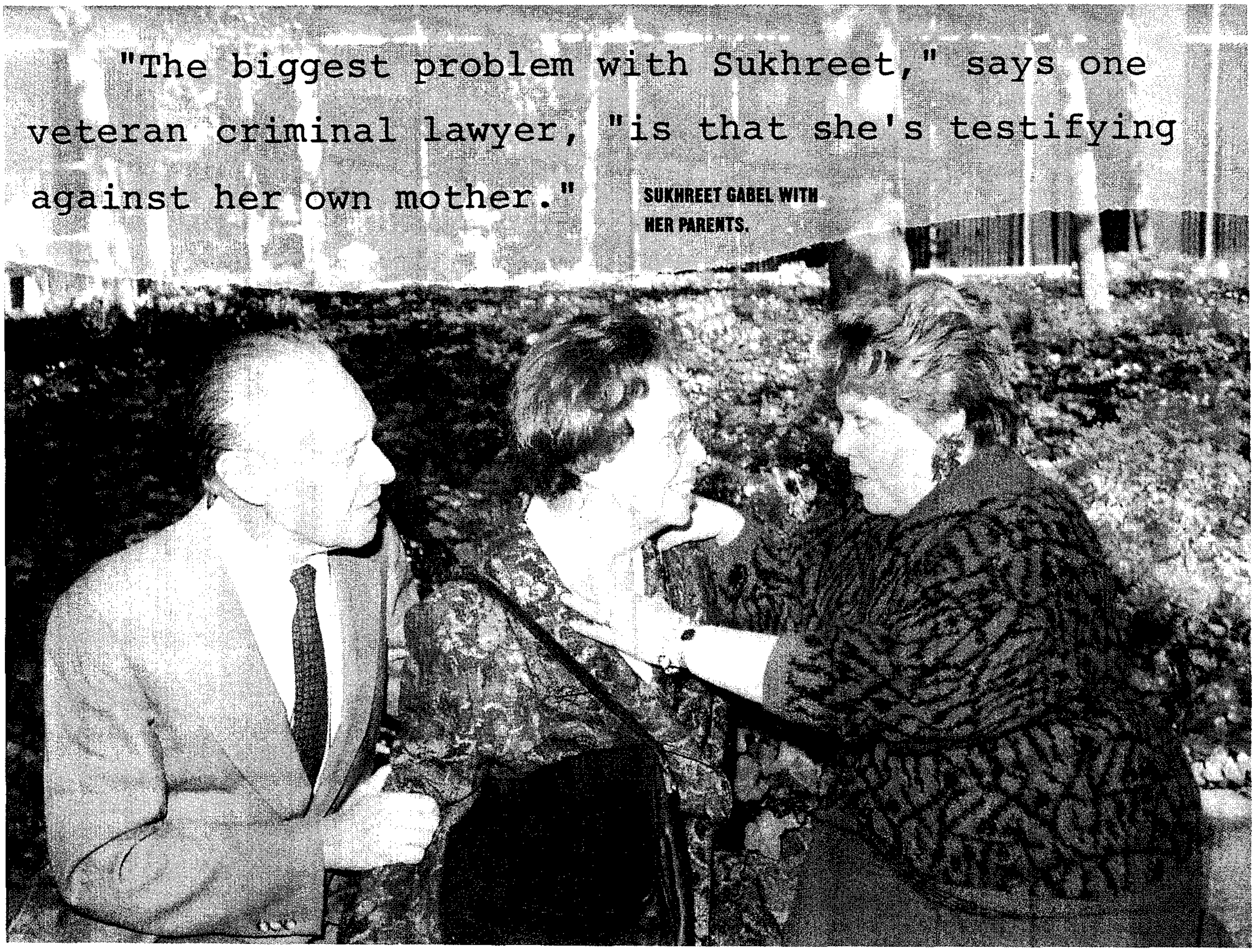
Much of the government's case hinges on the credibility of Sukhreet Gabel. "Though the daughter's testimony is only one factor, it's a critical one," says Tom Puccio, who represented Claus Von Bülow in his retrial. "Expect the defense to call her mental stability into question."

Certainly, Sukhreet Gabel is articulate; in the past year, she has honed her skills by regular appearances on local news programs. She has a strange, theatrical manner, but she tells a coherent story. That may not be enough, however. "The biggest problem with Sukhreet," says one criminal lawyer, "is that she's testifying against her own mother. Who in their right mind would do that?"

If any of the defendants are angry at Sukhreet, they're putting on a good show. During a pretrial conference at which Sukhreet was wearing what looked like an Easter bonnet, Myerson told her, "Oh, you look like you stepped out of a Rubens painting." Sukhreet gave her mother a pink rose on the opening day of the trial. "Let's face it," says one prominent criminal lawyer. "Everybody's a little wacky. It just depends on who comes across *less* wacky to the jury."

Sukhreet Gabel is expected to give the same story she told the Tyler Commission: She had no direct evidence of a secret arrangement and started to "put two and two together," she says, only when she learned from Capasso's Westhampton Beach housekeeper that her mother was handling the Capasso divorce. Still, she took the job at Cultural Affairs and continued to see Myerson socially. The relationship deteriorated soon after the *Post* questioned her hiring; ten months later, she left Cultural Affairs and got a job at the Commission on Human Rights. (Nobody has yet explained how Sukhreet Gabel, who couldn't find a job anywhere else, got *two* city jobs in less than a year.)

Sukhreet rarely saw Myerson again until the grand jury began investigating the Capasso divorce in the spring of 1986. Myerson showed up at Sukhreet's apartment and told her, "You could be very dangerous . . . just keep your big mouth shut." (Because of that incident—recounted in the Tyler Commission's report—



"The biggest problem with Sukhreet," says one veteran criminal lawyer, "is that she's testifying against her own mother."

SUKHREET GABEL WITH HER PARENTS.

Myerson is also charged with obstructing justice.)

Though Sukhreet Gabel had excellent academic qualifications, she hadn't held a steady job since 1971. Her résumé—which Myerson categorized as "brilliant"—is vague at best. It's filled with such ambiguous items as "traveled alone, around the world," and "investigated the role of mentors in professional development." The latter item is interesting, considering Myerson helped Sukhreet write the résumé.

"This woman came with extraordinary credentials," Myerson told me last year. "I didn't think she should be prejudiced against because she was Gabel's daughter." (In an earlier conversation, Myerson had told me she didn't know Gabel was handling the Capasso divorce.) "There was no way to reach Gabel—you don't talk to judges. Should I have thrown [Sukhreet] out of the office?" She insisted that her deputies, Richard Bruno and Randy Bourscheidt, had recommended Sukhreet for the job.

But at the trial, Bruno and Bourscheidt are expected to deny any involvement. Myerson was not a popular figure, and she won't get much support from her former staff members. "Working for her was like being in hell," one employee told me. "Everybody knew there was a cover-up, and people lived in constant fear." Bruno told the Tyler Commission he had lied to a *Post* reporter about Sukhreet Gabel, making it seem as though he—not Myerson—had hired her. Others are expected to testify that Myerson constantly belittled Sukhreet's work.

Myerson, however, claims that the people at Cultural Affairs "tormented the poor girl": "She suffered tremendously. I feel most compassion for her. One of my employees met her on the bus and took her to task in a screaming voice and said, 'You should never have come to us . . . you really have done terrible things.' This poor child called me afterward. She was hospitalized as a result of it."

THOUGH HE ISN'T EXPECTED TO PROVIDE ANY STARTLING revelations, Ed Koch has the difficult chore of testifying against the woman who helped get him elected. He'll probably tell the court Myerson deceived him about Gabel's hiring after the news broke in the *Post*. With the mayoral election coming up next year, Koch doesn't need to be linked to more corruption scandals. These days, he's trying to distance himself from Myerson as much as possible; he has raised questions about her mental stability, which presumably puts her in a different category from Donald Manes, who was, Koch claimed, "a crook."

The Myerson-Koch connection has always been an intriguing subtext. Why was Koch so reluctant to condemn his cultural-affairs commissioner? When the Tyler Commission's report came out, Koch ordered it sealed and then invited Myerson to Gracie Mansion for Passover.

Herb Rickman, the mayor's special assistant, will also be on hand to testify. Rickman was a regular weekend guest at Capasso's Westhampton Beach house during the spring and summer of 1983; he told the Tyler Commission that Myerson and Capasso discussed the divorce all the time and that he saw the divorce papers strewn around the house. When he discovered Sukhreet had been hired at Cultural Affairs, he says, he told Myerson he was "shocked by the appearance of impropriety."

But if he was so shocked, why did he continue to socialize with Myerson and Capasso? And why didn't he tell Koch? It's hard to believe that in three years, the situation never came up in conversation.

The Myerson defense is being handled by 49-year-old Fred Hafetz, former chief of the criminal division in the Southern District U.S. Attorney's Office. He was brought into the case by Jay Goldberg, 55, Capasso's lawyer, who has made a name for himself by defending organized-crime figures, including

Photograph by Mary Allen.

She's a consummate public performer and her testimony could be compelling -- if she risks taking the stand.

WITH ED KOCH, CELEBRATING HIS 1977 MAYORAL VICTORY

Photograph by Allan Tannenbaum/Sygma.

Capasso's friend Matty "The Horse" Ianniello. "Goldberg is brilliant," says one former criminal prosecutor. "He's tough and he certainly won't let the government push him around." (Goldberg said last week that Capasso wouldn't be testifying at the trial.) The third defense lawyer, representing Hortense Gabel, is 37-year-old Michael Feldberg, a former assistant U.S. Attorney.

"Multi-defendant cases are notoriously difficult," says one lawyer. "There's a spillover effect, and one defendant is often tainted by the others. Myerson would have had a better chance if she could have been tried alone."

PERHAPS THE BIGGEST THING THE DEFENSE HAS GOING for it is logic. Why would a supreme-court justice risk her reputation to get her daughter a $19,000-a-year job? Why would Myerson care how much alimony Nancy Capasso got? And what was an extra $50,000 or so a year to a man as rich as Capasso? He had five homes, seven cars, and an overall net worth of approximately $12 million.

The defense will try to prove there was no criminal intent in the hiring of Sukhreet Gabel and that Myerson was merely trying to help out her old friend the judge. Myerson and Hortense Gabel have a common bond: Both have daughters about the same age, and each has gone to extraordinary lengths to help her child. (When Barra Grant, Myerson's daughter, had a baby, Myerson helped raise the child.) Expect defense lawyers to emphasize their maternal instincts.

If the prosecution builds an especially strong case and the logic approach seems incapable of puncturing it, some lawyers speculate, the defense will focus on Myerson's "loving relationship" with Capasso. This approach will be less concerned with disproving the prosecution's case than with winning the sympathy of the jury. "They'll say Bess did this out of concern for Andy," says one criminal lawyer, "and that the situation has been escalated from an affair of the heart to a criminal case. Is that enough to ruin the lives of three good people? If they get enough middle-aged women on the jury, Myerson's biggest mistake will be falling for the wrong guy."

But some may find the Myerson-Capasso love story a little hard to swallow. There's something staged about their courtroom romancing; people may remember how Myerson did the same thing with Koch in 1977, when he was first running for mayor. Who's to say she's not kissing Capasso to stay out of prison?

Certainly, she's not the only romantic interest in Capasso's life. He reportedly met another girlfriend when he was picking up Myerson at her psychiatrist's office. (The two women were in group therapy together.)

Even before Capasso was convicted in the tax-fraud case, he and Myerson were having problems. "She was unhappy with his rough qualities," one close friend of hers told me last year. "She'd continually browbeat him and complain that he worked for a sewer company. When this thing hit the papers, she wanted to get out of the relationship. But he appealed to her not to break up with him.

"Bess had been abused all her life—by her first husband in particular," the friend explained. "Andy was a sweet, generous guy, but she'd push him to extremes. They had terrible battles."

Despite any past problems, Capasso and Myerson are expected to present a united front. Capasso could claim ignorance of the alleged conspiracy, leaving Myerson and Hortense Gabel out on a limb. But he probably won't desert Myerson. "Capasso refused to cooperate with the government [when he was being investigated in the tax-fraud case]," says one criminal lawyer. "He's a real stand-up guy."

The big question, of course, is whether Myerson will take the stand herself. She's a consummate public performer, and her testimony could be compelling. There's something very down-to-earth and likable about aspects of her personality, and if the jury sees Bessie from the Bronx, it may forgive her indiscretions. On the other hand, she could come across as Queen Bess—haughty, calculating, and unsympathetic.

There are other risks in taking the stand. If she testifies, the prosecution can ask her questions about a lot of other events. Why, for example, did a Capasso chauffeur take large amounts of cash from Myerson on at least two occasions and deliver it to Dean Witter Reynolds at 919 Third Avenue? "I think Myerson's best bet is to keep her mouth shut," says one lawyer.

MYERSON'S ERRATIC SIDE COULD ALSO COME OUT ON the stand. Who knows what she'd say? This is perhaps the saddest element in the whole case—the way it spotlights the troubling aspects of her personality. Her fall from grace didn't happen suddenly; it was a slow process that occurred over a period of years. One common theory—particularly after her arrest last spring for shoplifting—is that once Myerson lost her job, she also lost her self-esteem, and that she finally cracked under the stress of the upcoming trial. But there were many other incidents that should have raised a few red flags. "Men use me," she told me last year. "Women use me. Weird, strange things happen."

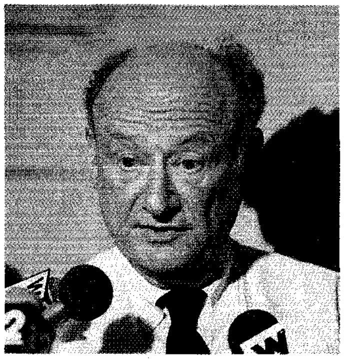
Taken together, these "weird, strange things" form a disturbing pattern. Myerson told me she was pursued by a "psychotic vet" for a while, and that people advised her to carry a gun. "He was out to get me," she said. She blamed her current crisis on a "conspiracy of vindictive homosexuals." "They're out to get me," she explained. "They're jealous because I'm the two things they can never be: a woman and a Miss America." She claimed Nancy Capasso was also out to get her. The same went for the press, the Cultural Affairs Department, at least three boyfriends, and most women: "There's jealousy because [they] haven't achieved what I have and because they don't have more men in their lives."

She seems to have a strange capacity for attributing to others unfortunate qualities—even actions—that are much like her own. For example, during the second divorce from Arnold Grant, her second husband (they were married and divorced twice), she was bound by a prenuptial agreement stipulating that she'd get nothing. Nevertheless, she asked for $3,500 a month in alimony and tried to get possession of the couple's Sutton Place maisonette. Later, of course, Myerson would claim that Nancy Capasso wanted too much money. If you factored in inflation, the two women were asking for approximately the same amount of alimony.

As for Myerson's statements about Nancy Capasso's earning her own income—"she makes a lot of money selling real estate"—Myerson, according to court records, was worth about a million dollars at the time of her divorce.

After she was divorced from Grant, she ran into problems with a woman who wanted to marry him. "This woman was totally obsessed by Arnold," she told me. "She kept on sending me these obscene letters. . . .This woman was morbidly dependent." The woman claims she never sent any letters to Myerson; in fact, she received strange letters herself.

The letter situation came up again with John Jakobson, a man Myerson dated in the late seventies. Several women who were also going out with Jakobson started to receive obscene letters and phone calls. "When viciousness appears," Myerson told me, "it is usually from the pen or the mouth of a woman."



APPEARING FOR THE PROSECUTION, KOCH IS EXPECTED TO TELL THE COURT THAT MYERSON DECEIVED HIM ABOUT GABEL'S HIRING.

A police investigation came to the conclusion that Myerson was the culprit. She was running for the U.S. Senate at the time. When the information was passed on to Koch, he chalked it up to "an affair of the heart."

Again, Myerson claimed she had received obscene letters, too. One of Jakobson's girlfriends had written them, she told me. "She was totally obsessed by him," she said. "She was morbidly dependent." (The police found Myerson had written the letters to herself.)

Myerson started her affair with Capasso around the time of her 1980 Senate race. The period after her loss was a difficult one; her political life seemed over, and then she was hospitalized with a stroke. "Bess's star had always been ascending," says one political insider. "All of a sudden, there was nothing."

Close friends blame the Senate loss for Myerson's increasingly erratic behavior. "Something just seemed to snap," one friend told me last year. "She would go off on these wild tangents."

A former city official recalls an evening at Gracie Mansion when Myerson showed up at dinner uninvited. "She was dressed all in black," the former official says, "and she wasn't wearing any makeup, and her hair was a mess. She had this dazed expression on her face. It was like Lady Macbeth. When she started talking, she didn't make an ounce of sense."

Myerson got a job at WCBS as a consumer reporter, but employees were subjected to her tantrums and her increasingly aggressive behavior. "She ripped people to shreds," one man told me. "She was a horror to be around."

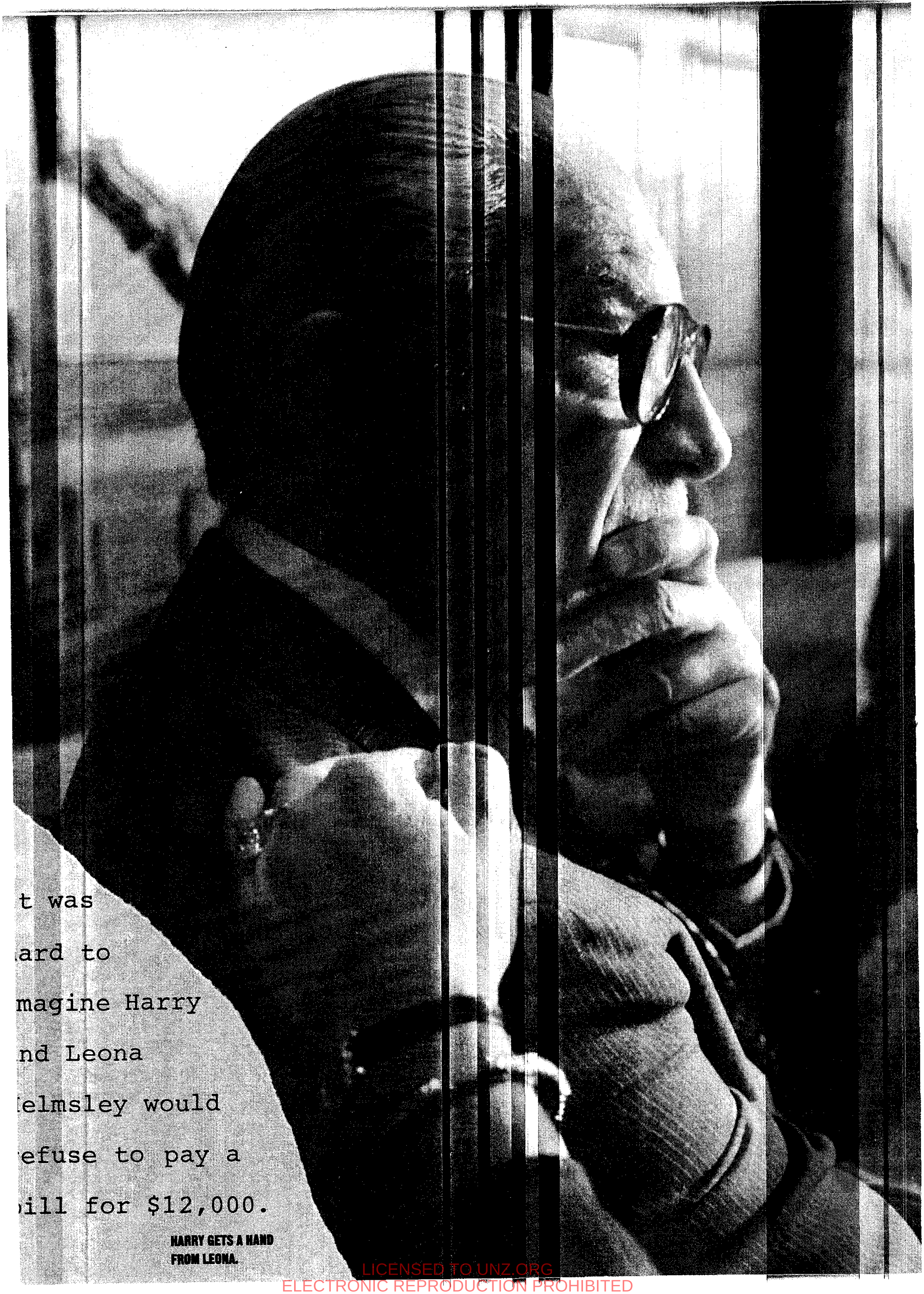
In 1982, Henry Geldzahler resigned his post as cultural-affairs commissioner, and Koch gave the job to Myerson. "He felt he owed her some kind of debt," says a former city official. "It was the perfect job for Myerson. It had high visibility but wasn't a big-deal department. We knew Bess wasn't well, but what havoc could she wreak over there?"

From the start at Cultural Affairs, Myerson seemed preoccupied with Capasso's divorce. She told me Nancy Capasso was "conducting a vindictive vendetta. Her rage was uncontrollable . . . she was out to destroy him." (Curiously, this is the same language Myerson used about her second husband in her divorce papers.) Myerson also told me Nancy Capasso was a "morbidly dependent woman"—that other favorite phrase. (It even crops up in Andy Capasso's custody papers.)

That summer, Myerson began her courtship of Sukhreet Gabel. At first glance, they seemed an unlikely couple, but Myerson had been a mentor in similar relationships. Like Sukhreet, her "students" fluctuated between adoring Myerson and feeling betrayed by her. "Bess never became friendly with you unless you could do something for her," a close friend of Myerson's told me. "She promised me a lot of things and never delivered on any of them." Still, the woman said, "Bess has something special."

Nothing Myerson has done with Sukhreet Gabel is particularly new; neither is her attitude toward Nancy Capasso and the trial. As usual, Myerson portrays herself as the pawn of a jealous, morbidly dependent woman—only this time she may wind up in prison. What makes the whole thing even more tragic is that friends and acquaintances have been watching the Bess Mess in reruns for years. None of them seemed to help—they just gave her a city job with great visibility so she could publicly self-destruct. ■

Photograph by Viorel Florescu/*Newsday*.



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HARRY GETS A HAND FROM LEONA.

LEONA AND HARRY:

MONEY AND LOVE

BY JEANIE KASINDORF

The first hint of what was to come could be found in the State Supreme Court building in Manhattan, just across the street from the U.S. District Court where Harry and Leona Helmsley will go on trial. In December 1983, six months after the Helmsleys had bought Dunnellen Hall, a breathtaking $8-million, 28-room Jacobean mansion in Greenwich, Connecticut, a Bronx cabinetmaker filed a lawsuit against the couple. He charged them with refusing to pay him $12,050 for work at the estate.

Nobody paid much attention to the lawsuit back then. The *Daily News* mentioned it but didn't take it very seriously. "The Helmsleys couldn't defend themselves to answer the charge," the newspaper reported. "They're on a cruise in the Pacific."

It was hard to imagine that Harry and Leona Helmsley, who presided over a financial empire conservatively estimated at $5-billion, would refuse to pay a bill for $12,000. Harry Helmsley was, after all, a man who would give $33 million to New York Hospital and had received so many civic awards that he had a collection of crystal apples he called his "orchard." He ran one of the largest real-estate-management firms in the country. And he and Leona, as everyone who had ever read an upscale magazine knew, reigned over an empire of 26 Helmsley hotels.

They had everything money could buy: the Park Lane penthouse overlooking Central Park; the 23,000-square-foot mansion; the condominium in Palm Beach; the $5-million BAC-1-11 that could seat 100; the Van Cleef & Arpels diamonds that so handsomely adorned Leona's neck; the annual "I'm Just Wild About Harry" parties attended by Laurance Rockefeller, Bob Tisch, Walter Cronkite, and Frank Sinatra.

Then, in 1983, it all started to unravel. Leona Helmsley began a multi-million-dollar renovation of Dunnellen Hall. The bills came in, but, according to some contractors, she didn't pay all of them. In December 1985, Ransdell Pierson, a night rewrite man at the New York *Post,* heard that "something was going on at the Helmsley mansion." It took Pierson a year to piece together the story. But finally, on December 2, 1986, the big black headlines broke. Pierson reported that the king and queen of the Helmsley Palace had charged construction work at their mansion to Helmsley office buildings and hotels.

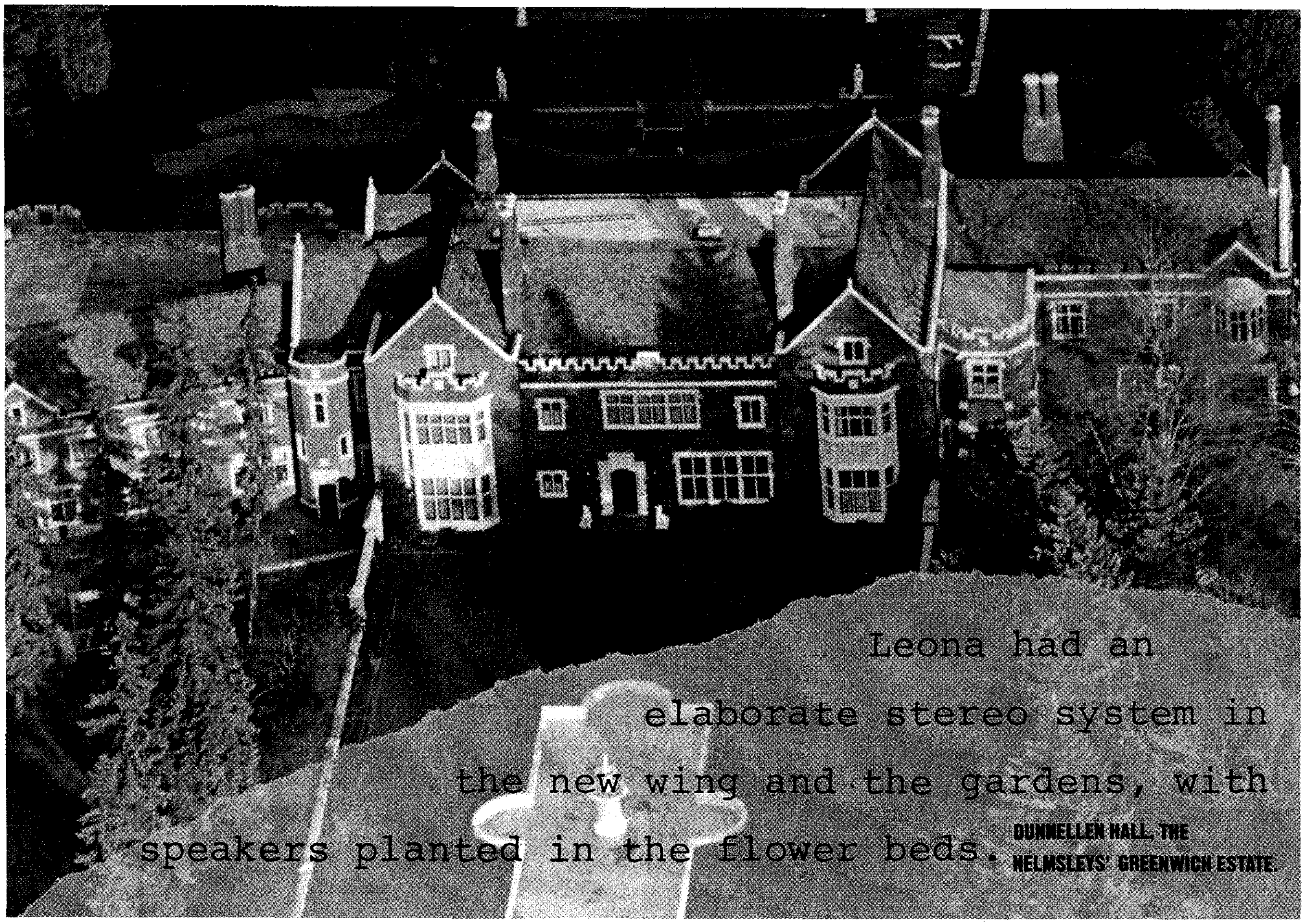
Over a year later, on April 14, 1988, Harry and Leona Helmsley were charged by U.S. Attorney Rudolph Giuliani and State Attorney General Robert Abrams with conspiring to evade more than $4 million in federal and state income taxes. That morning, the couple walked up the steps of a building that the 79-year-old Helmsley had once owned to surrender themselves to the attorney general. Then they were photographed and fingerprinted and released to await trial.

It was a story that the public and the press could not get enough of. In the Trianon Room of the Helmsley Palace, one of the few public places where the couple still appear, businessmen could be found loudly regaling their guests with the story of Harry and Leona. Many were quick to blame Leona, assuming that this was a case of a great old man destroyed by a greedy, domineering wife.

But those who had closely followed Harry Helmsley's 60-year career in New York knew that this was not the real story. They knew that Harry had dedicated his whole career to getting the last dollar. They knew that his only real interest in life was in making another million.

HARRY HELMSLEY ENTERED THE WORLD OF NEW YORK real estate at sixteen, when he walked into the office of a real-estate firm named Dwight, Voorhis & Perry and asked for a $12-a-week job as an office boy. He had just graduated from Evander Childs High School, in the Bronx, and needed the job to help his father, Henry, a notions buyer for a wholesale dry-goods firm, support his mother and younger brother, Walter. He soon began walking the blocks of Hell's Kitchen collecting rent from tenants. In a few years, he became a broker. He turned the 1929 stock-market crash to his advantage, buying up bankrupt buildings at bargain prices. When his father lost his job in the middle

PHOTOGRAPH BY HARRY BENSON



Leona had an elaborate stereo system in the new wing and the gardens, with speakers planted in the flower beds.

DUNNELLEN HALL, THE HELMSLEYS' GREENWICH ESTATE.

of the Depression, Harry became the sole support of his family.

By the late thirties, he had become a partner in the firm, which became Dwight, Voorhis & Helmsley. He had also bought his first piece of Manhattan real estate—a ten-story office building on East 23rd Street that was about to go into foreclosure. Helmsley persuaded the owner to let him buy the $100,000 mortgage for $1,000. He immediately made his father the superintendent. "I was supporting him anyhow," he would joke nearly 50 years later. "One of the reasons I wanted to buy the property was so he could get a job."

Throughout the thirties and forties, he bought a few more small properties. Helmsley, who, along with his wife, declined to be interviewed for this article, liked to brag that he ran them as cheaply as he could. He often told the story about the time he bought the New York Central Building and was required under the terms of the sale to rename it. He took the cheapest way out, chiseling only two new letters into the building's stone façade to make it the New York General Building.

It is a style, his competitors say, that still marks his buildings. "Helmsley buildings don't sparkle," one of them says. "A Rudin building sparkles. A Trump building sparkles. Helmsley buildings don't. Look at 230 Park Avenue. He put his own name on the building, and I drive through there every day, and the gold leaf is off some of the letters, the brass plaques are dull, the walls have graffiti on them. It doesn't shine."

IN 1949, THE YEAR HE TURNED 40, HARRY HELMSLEY ENTERED the big time. He met Lawrence Wien, a 44-year-old real-estate lawyer. Wien, who also declined to be interviewed for this article, was one of the pioneers in setting up real-estate syndicates. The syndicates allowed a group of small investors to buy a building that none of them could afford alone. At the same time, it gave them tremendous tax advantages not otherwise available to a small investor. Wien knew how to work out the legal and tax strategies; he needed someone who knew how to pick properties. He asked Harry Helmsley to help him.

Over the next 30 years, Helmsley and Wien created almost 100 real-estate syndicates in partnership with close to 15,000 investors. The buildings they bought (by obtaining long-term leases) include the Lincoln Building, the Graybar Building, the Equitable Building at 120 Broadway (where the Helmsleys had to surrender to the Attorney General), the St. Moritz, the Carlton House, and the most famous of all, the Empire State Building.

A typical Helmsley-Wien syndicate was composed of Wien and Helmsley as the general partners and a large number of small investors. Helmsley and Wien would often invest $10,000. (Helmsley didn't have to come up with cash; he acted as broker on the sale and used his commission as his front money.) The small investors would often invest $10,000 each in return for an offer, but not a promise, of a 9 percent annual return. The syndicate would buy a lease on a building and then sublet that lease to an operating group that was composed of Wien, Helmsley, and a number of friends and relatives.

For the small investor, the arrangement meant that for $10,000, he could get 9 percent annual return instead of the 4 percent being offered by banks and, at the same time, be able to say he owned a little bit of the New York skyline.

For Harry Helmsley and Lawrence Wien, it meant a great deal more. In a typical Wien and Helmsley syndication, any *profit above 9 percent is divided equally: The syndicate gets* 50 percent and Wien-Helmsley's operating group gets 50 percent. On top of that, Wien's law firm gets legal fees to arrange the deal, plus yearly legal fees to represent the syndicate. Helmsley gets his broker's fee *and* contracts for Helmsley-owned companies to service the buildings. Helmsley-Spear (as Dwight, Voorhis & Helmsley was renamed when real-estate man Leon Spear became a partner) manages the buildings and sells them insurance. The Helmsley-owned Office Mainte-

Photographs by the New York *Post.*

nance Corporation cleans the buildings. And beginning in 1974, Deco Purchasing & Distributing Company, a Florida-based firm run by Leona Helmsley's son, Jay Panzirer, would supply the buildings with everything from soap to chandeliers.

The Empire State Building deal is a perfect example of how well Helmsley and Wien do on a syndication. The building was sold for $65 million. The only money Helmsley and Wien put up was a $4-million deposit repaid once the deal was closed. The $65 million was raised this way: $29 million came from Prudential Life Insurance, which bought the building; $33 million came from a Helmsley-Wien syndicate; the rest came from a mortgage. At the closing, Helmsley got a $500,000 broker's fee and a $90,000 annual management contract for Helmsley-Spear. Wien's law firm got $1.1 million in legal fees.

The syndicate leased the building from Prudential and then subleased it to an operating company owned by Wien and Helmsley. In 1987, the Helmsley-Wien operating company made a profit of $31.3 million; participants in the syndicate received $17.6 million out of the $31.3 million. Helmsley-Spear also got $2.4 million in management fees and $827,000 for insurance services. Helmsley's Office Maintenance Corporation got $4.75 million in cleaning fees. Wien's firm received $1 million in fees.

The huge profits provided for the general partners are a standard part of many syndication deals. They raise several ethical questions. Should Helmsley get a hefty broker's fee when he is one of the buyers? Is the syndicate getting the best deal it can by contracting with Helmsley companies without competitive bidding? (In Wall Street parlance, is Helmsley "taking the profits out the side door" in payments to his own companies?) Is it a conflict of interest for Wien's law firm to represent the investors when he has a fiduciary interest in the deal? Some law firms have strict policies against such practices, but they form the basis of much of Wien's law practice.

It took until 1979 for the limited partners to start asking those questions. It is typical of small investors to be happy with the profits they are making and never ask if they are fair in proportion to the profits the general partners are taking in. When *American Lawyer* asked Wien in 1984 about the possible conflict of interest, he said simply and confidently, "Our clients invested because they wanted our total involvement."

HARRY HELMSLEY LOOKED LIKE A MAN YOU WOULD want to do business with. He was tall and dour-looking in his forties, with dark hair combed back severely from his forehead, a pencil-thin mustache, and steel-frame glasses. He looked less like a Manhattan real-estate mogul than like one of the mogul's most trusted accountants. Those who knew him then say that he was the ultimate gentleman—calm, dignified, soft-spoken. "He could be very charming," says one man who worked for him for many years. "He had a great ability to remember names and a nice way of putting people at ease."

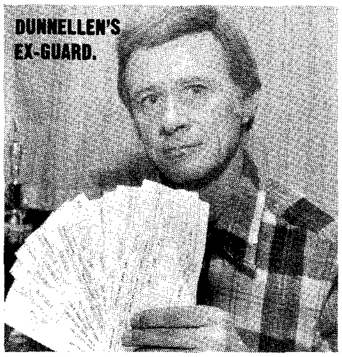
For years, he kept a simple corner office in the Flatiron Building. Even when he moved uptown to the Lincoln Building, he kept a small, Spartan office. He seemed to have few interests outside of making money. He swam, skied, played golf and tennis. But his friends would always say that his heart wasn't in it. "I work almost all the time," Helmsley once said. "What would I do, go out and play golf and shoot 110? I'd rather be thinking through problems so I'll make another million."

His personal life was as measured as his professional life. When he was 29, he married a young widow named Eve Sherpick Green. Eve is remembered by one of her former neighbors as a "tall, healthy-looking girl who was not as glamorous as Ingrid Bergman but had that same kind of handsome, scrubbed look." Eve was a Quaker, and soon after their wedding, Harry, who had been raised in the Lutheran church, began attending meetings with her.

In 1950, the couple, who had no children, bought several acres of land in Briarcliff Manor that had a spectacular view of the Hudson River. They built a small, one-story ranch house whose only real luxury was a swimming pool. Harry commuted into the city by train. After a Helmsley syndicate bought the St. Moritz in 1961, they also kept an apartment there.

They could not be found on the city's celebrity- or charity-party circuit but belonged to the Sleepy Hollow Country Club in Scarborough, where Eve played tennis and they went to the club dances. They rarely entertained, and when they did they were known for doing it on the cheap. "When they had you in to cocktails," one woman remembers, "they gave you one drink. It was one drink and here's your coat. It was not the kind of entertaining everyone else in the country-club crowd did."

"They were very modest about everything," another neighbor remembers. "You were never conscious that he was anybody until every once in a while you would talk to your friends in New York, who would say, 'Oh, Harry Helmsley has just bought another building.' "



DUNNELLEN'S EX-GUARD.

THE WORKERS CLAIMED THAT SERVICES FOR THE MANSIONS WERE CHARGED TO THE HELMSLEYS' HOTELS AND BUILDINGS.

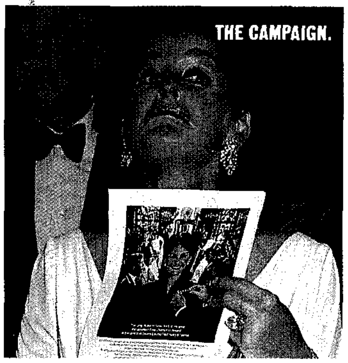
IN THE SIXTIES, HELMSLEY moved into the residential-real-estate market, a move he would eventually call the one big mistake of his career. He bought the huge Parkchester complex in the Bronx, with 12,271 apartments set on 129 acres. He bought Park West Village, which runs from Central Park West to Amsterdam Avenue between 97th and 100th Streets. He bought Windsor Park in Queens, Fresh Meadows on Long Island, and, in 1970, Tudor City.

Tenants at those complexes say that he ran them the way he ran his commercial buildings—as cheaply as possible. Parkchester was the pride of the Bronx when it was built and managed by Metropolitan Life Insurance Company. "I can vividly remember when I was a kid, Metropolitan Life took care of the smallest kind of detail," says Assemblyman John Dearie, whose parents moved into the complex when he was four years old and who now has a district office there. "The brass rails in the elevator were polished every day, the mailboxes were polished, the elevator floors were mopped. The grounds were beautiful.

"When they sold to Helmsley, you knew immediately that the soul had gone out of the place. Services were cut back. There used to be one janitor to a building. Now there's one to three or four. Where there used to be lawns, there's now nothing but dirt. What it all comes down to is Harry Helmsley is a bottom-line businessman."

Helmsley quickly discovered that tenants were a lot harder to deal with than passive investors. When he announced that he was going to convert the Parkchester apartments into condominiums, the Parkchester Defense Fund succeeded in stopping him from forcing out everyone who didn't want to buy. When he started a conversion plan at Park West Village, a tenant group got a supreme-court judge to issue an injunction prohibiting Helmsley from harassing tenants.

When he announced that he was going to build two towers on two small parks in the middle of Tudor City, he ended up in a bitter fifteen-year-long fight. When he lost, he sold the properties to developers Philip Pilevsky and Francis Greenburger, who promised to donate the parks to a public trust. "We're fed up with the punishment the tenants are giving us, and the city too," Helmsley's longtime partner Alvin Schwartz said at the time. "The tenants have done everything to embarrass Mr. Helmsley and myself, including picketing. They are not parks. They are two lots we've been paying taxes on since year one."


THE CAMPAIGN.

THEY DECIDED TO SELL HOTELS BY SELLING LEONA AS THE QUEEN OF THE HOTELS, A WOMAN WHO'D SETTLE FOR ONLY THE BEST.

Harry Helmsley came to show a kind of "Let 'em eat cake" contempt for his middle-class tenants. "You gotta be crazy to own apartment buildings," he told one reporter. "I thought I could make 7 or 8 percent on them. Impossible now. My apartments are a disaster." To another reporter, he said, "I wouldn't think of building a new apartment for the middle-income family." "So what's middle-income America to do?" the reporter asked. "There's always trailers down South and used houses, though not in the best areas," Helmsley said. "This is what a lot of people are going to have to get used to."

BY 1970, HARRY HELMSLEY WAS AT THE HEIGHT OF HIS career. Helmsley-Spear had become the largest real-estate-management company in the country. And Helmsley had become the thirteenth-largest landowner in New York City, ranking just below the Prudential Life Insurance Company and just above Rockefeller Center. He was about to open the Park Lane Hotel, the first luxury hotel built in the city in ten years.

That was the year he met a real-estate woman named Leona Roberts. After all the trouble began, a relative of Leon Spear's would tell *Crain's New York Business* that Leona had asked Leon to introduce her to Harry. Leona Helmsley tells another story. "Harry heard of my reputation," she has always said, "and he told one of his executives, 'Whoever she is, get her.' "

Leona Roberts was a shrewd, tough woman who sprinkled her conversations with "sweetheart" and "baby" and always refused to talk about her age. She liked to say that she photographed like Jackie Kennedy but people were always comparing her to Anne Bancroft in *The Graduate*. Although she was 50 when she met Helmsley, she took to saying that he thought she looked like "Ava Gardner when she was young."

Leona began life as Leona Mindy Rosenthal, the daughter of a manufacturer of Army caps. She was born on July 4, 1919, and spent much of her childhood in Brooklyn. When she was eighteen, she married a New York lawyer named Leo Panzirer. They were married almost ten years and had a son, Jay, her only child.

Leona, whose friends have always called her Lee, says that after her divorce she became a Chesterfield cigarette girl to support herself. Soon after that, she met and married a garment-industry executive named Joe Lubin. The couple were married and divorced twice. In the early sixties, Leona went to work as a receptionist at Pease & Elliman, a residential-brokerage firm. She changed her name to Leona Roberts, and it wasn't long before she talked her boss into letting her sell real estate.

In the late sixties, she and a group of other brokers founded a new firm called Sutton & Towne. Then, in 1970, she went to work for Brown, Harris, Stevens, a residential-real-estate firm that Harry Helmsley had bought in 1965. She became the company's senior vice-president and would later brag that by the time she met Harry Helmsley, she was already a millionaire. She even owned two fur coats, she liked to say, that she had bought herself.

When Leona was at Brown, Harris, Stevens, she became the target of a state attorney general's investigation. Louis Lefkowitz filed suit against Leona Roberts and the owners of a twenty-story apartment house at 345 East 56th Street, charging them with engaging in "fraudulent practices" in order to persuade the building's tenants to buy their own apartments. The lawsuit called Leona Roberts the "major perpetrator of these fraudulent acts and practices," saying she had lied to the tenants when she told them that she had customers who had signed contracts to buy their apartments if they didn't buy them. The lawsuit asked the court to prohibit the owners from going ahead with the conversion. A State Supreme Court judge agreed to bar the conversion.

IN THE SUMMER OF 1971, A YEAR AFTER LEONA ROBERTS HAD gone to work for Harry Helmsley, Eve Helmsley invited the "tennis girls" from the Sleepy Hollow Country Club to have lunch at her husband's new Park Lane Hotel. She wanted to show them the penthouse apartment that Harry had built for them, complete with a solarium and 22-foot pool and wraparound terrace. When the tennis girls got home, the story of the lunch spread like wildfire through Briarcliff. They said that Eve told them, "This is the first and only time you'll see this place, girls. Harry and I are getting a divorce."

In April 1972, Harry Helmsley married Leona Roberts in the same penthouse where Eve Helmsley had made that announcement. Harry and Leona went on a honeymoon to Europe and came back to a life in New York that Harry Helmsley could once only have imagined.

There were the two or three charity balls a week. There were the red, white, and blue lights illuminating the Empire State Building on every Fourth of July to celebrate Leona's birthday. And there were the "I'm Just Wild About Harry" birthday parties that Leona threw every year for 200 of New York's rich and famous. The parties started in the penthouse apartment, where the pool was filled with gardenias and votive lights, and a "Harry's Bar" was piled high with mounds of caviar. All the guests wore I'M JUST WILD ABOUT HARRY buttons. Harry wore one that read I'M HARRY. Toward dinnertime, the party moved downstairs to the Park Lane ballroom, where one year the table centerpieces were Harry and Leona dolls dressed as Tarzan and Jane, Anthony and Cleopatra, Rhett Butler and Scarlett O'Hara, and Adam and Eve.

Those who attended the balls and the parties say that it was hard to tell which of Leona Helmsley's faces you were going to see from one minute to the next. One real-estate executive remembers standing with Leona at one of her "I'm Just Wild About Harry" parties when a friend began telling a joke. "It was a very innocent joke," he says. "Leona was smiling and nodding, and then, suddenly, when he was through, Leona just

Photograph by Anthony Savignano/Ron Galella.

looked at him and said, 'I don't find that funny at all,' and threw a glass of red wine all over his tuxedo." He says he also remembers an "I'm Just Wild About Harry" party where Leona suddenly started screaming at him for "doing business" in the middle of the party. Another man remembers a time when he had been fighting with Leona over a business deal. "I went to a charity ball one night, and all of a sudden the people I was with said to me, 'Look, there's a woman standing over in the corner all by herself, giving you the finger.' It was Leona Helmsley."

ONE NIGHT IN 1974, AS LEONA LIKES TO TELL THE STORY, Harry Helmsley came home and said to her, "What do you think of the Villard Houses for a hotel?" She said, "You're crazy!" He said, "Come and look." So she did. And she said, "Harry, it's a palace!"

It was a time when inflation was rising into the double digits, and Helmsley had decided to expand his hotel holdings. "In a period of inflation," he explained, "a hotel is your best hedge." He could raise room rates without waiting for leases to expire or worrying about rent control.

After he showed Leona the "palace," Helmsley made a deal with the archdiocese of New York to pay a bargain $1 million for a 99-year lease to the site of the Villard Houses, the landmark 1880s McKim, Mead & White mansions at 50th Street and Madison Avenue. He announced plans to build a luxury hotel there called the Helmsley Palace. He also bought a site on 42nd Street, between Second and Third Avenues, and announced plans to build another hotel there. In 1979, he acquired the Hospitality Motor Inns, a midwestern motel chain.

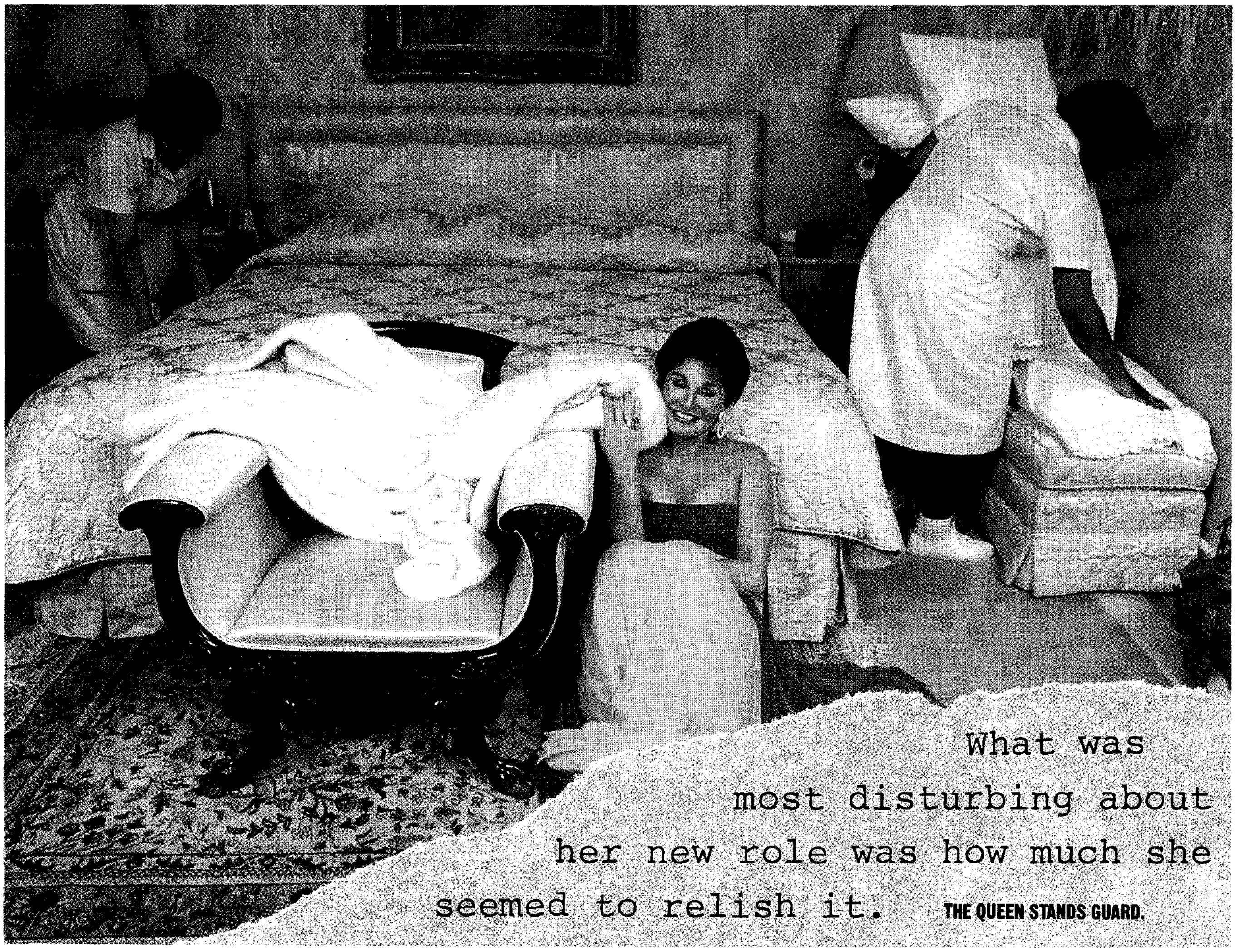
Then, in 1980, he announced that he was naming Leona the president of the Helmsley Hotels. The couple immediately decided to launch a publicity campaign that would sell the hotels by selling Leona.

They hired Joyce Beber, the president of Beber Silverstein & Partners, to come up with an advertising campaign. One day, she watched Leona throw a fit about towels that were too thin. She knew she had her ad campaign. Leona Helmsley became the "Queen of the Helmsley Hotels," the woman who will settle for only the very best. The Helmsley Palace became "the only Palace in the world where the Queen stands guard."

Leona lived up to her billing. Harry Helmsley had always believed in giving someone a job and then letting him go off and do it. "Once a week you would come to the Lincoln Building," says Stephen Brener, a longtime Helmsley employee, "and meet with him and make decisions. It was simply 'Yes,' 'No,' or 'Get me more information.' He was always a gentleman."

But Leona changed that management style quickly. The Helmsley Palace went through four or five managers in three years. The Harley Hotel had three managers in its first year and a half. "Leona is more suspicious of people's intentions," says another former Helmsley executive. "She's always trying to look over everyone's shoulder."

What was most disturbing about her new role was how much she seemed to relish it. She was only too willing to launch kamikaze attacks on her terrified staff in front of any reporter who came to profile the Queen. When she was interviewed by a *Forbes* reporter over lunch, the waiter presented the check to the reporter without its requisite leather folder. "Find that," she barked at him, "or you'll be looking for another job." When she discovered a wrinkled bedspread and tilted lampshade as she was giving another reporter a tour of the



What was most disturbing about her new role was how much she seemed to relish it.

THE QUEEN STANDS GUARD.

Photograph by Harry Benson.

Palace, she started screaming, "The maid's a slob! Get her out of here. Out! Out!"

THE EIGHTIES SHOULD HAVE BEEN A GREAT TIME FOR Harry Helmsley, a time to sit back and enjoy the millions of dollars he had made over his 60-year career. They turned, instead, into a time spent fighting court battles over the way he had accumulated those millions.

It began with fights over his earliest deals: the syndicates that he and Lawrence Wien had put together in the fifties. In 1979 and 1981, Helmsley and Wien decided to sell three of the buildings those syndicates had bought. Helmsley and Wien tried to collect millions of dollars in fees and extra profits that they were not authorized to receive in the original partnership agreements. Wien was immediately hit with lawsuits from angry partners.

One case involved the Berkeley Building, an office building at 19 West 44th Street. When the building's lease was sold in 1981 for $19 million, the net profit on the sale came to $16-million. The original agreement made no provision for how profits would be divided. It did say that if a sale was forced by condemnation, the proceeds would be divided equally between the syndicate and the Helmsley-Wien operating group. Wien sent a letter to the limited partners in the syndicate laying out the way the $16 million would be divided and asking them to authorize it. He awarded the Wien law firm $4 million as a "syndication fee" for setting up the original deal, even though there was no provision for it in the original agreement. Then he split the rest of the profits equally: The Helmsley-Wien operating group got $6 million, and the investors who put up most of the money got $6 million.

AS TARZAN AND JANE

IT WAS VERY HARD TO TELL WHICH OF LEONA HELMSLEY'S FACES YOU WERE LIKELY TO SEE FROM ONE MINUTE TO THE NEXT.

Finally, one investor's son, who had inherited a share of the Berkeley Building from his late father, filed a class-action suit in federal court against Wien, Helmsley, and their associates. Shortly before the case went to trial, the plaintiffs agreed to drop Harry Helmsley as a defendant and substitute another member of the Helmsley-Wien group. There were two days of testimony, most of it from Wien, who told the jury that when he took the idea of a sale to Harry Helmsley, Helmsley told him that he felt the Helmsley-Wien operating group was entitled to "at least 50 percent of the net proceeds."

At the end of the two days, Judge Thomas Griesa persuaded the two sides to settle the case. The Wien law firm agreed to give $2 million more to the investors. "They were very arrogant right to the end," says Harvey Greenfield, one of the lawyers for the investors. "Wien claimed he made these people rich. I said, 'It's the contrary. *They* made *you* rich by giving you all their money to invest.' "

At the same time that the Berkeley Building lawsuit was getting under way, trouble was brewing between Helmsley and his newest set of limited partners, the people who had invested in the Helmsley Palace.

When Helmsley was ready to build the Palace, he approached Lepercq, de Neuflize & Company, a French investment-banking firm. It agreed to help him raise the money. Helmsley and Lepercq agreed that Helmsley would build a $73-million hotel. Lepercq raised $16.5 million from a group of limited partners. Helmsley and a group of associates invested $6.5 million. A $50-million mortgage covered the rest. Any cost overruns in building the hotel were to be absorbed by Helmsley.

In May 1981, when the hotel was nearly finished, Helmsley wrote the partners a letter asking them to take out a second mortgage to cover $19.4 million in cost overruns. "This was a classic case of overreaching by a well-heeled general partner who thought a diverse group of limited partners wouldn't mount a defense," says lawyer Gerald Fields, a Battle Fowler partner who represented Lepercq. "But these investors were men of substance who weren't going to be had."

Fields refused the request for $19.4 million. Then he asked to inspect the hotel's books. Fields turned them over to Arthur Andersen & Company and told its accountants to go through the hotel invoices to see how Harry and Leona Helmsley had spent the partnership's money. They found a long list of expenses that had been charged to the partners and that they believed should have been charged to Harry and Leona.

That summer, Harry and Leona Helmsley invited the limited partners to a lunch at the Helmsley Palace. Before the lunch, Fields and the partners met at Lepercq's Park Avenue offices to discuss what legal action they should take. Then they all walked over to the Palace together.

"First Harry and Leona gave us a tour of the hotel," recalls Fields. "It was a real dog-and-pony show. Then we sat down to lunch at a horseshoe-shaped table, with Harry at the end. When we finished eating, Harry got up to speak. With a rising voice, he said that he had heard there were discussions of a lawsuit. Then he talked about the fact that he had built the finest hotel in the world and how everyone was ungrateful. He said, 'I'm a fair man, but I will not be had.' Then he had a couple of his cronies get up and say wonderful things about Harry. How he was a wonderful man to do business with and how this was all a squabble within the family that should stop."

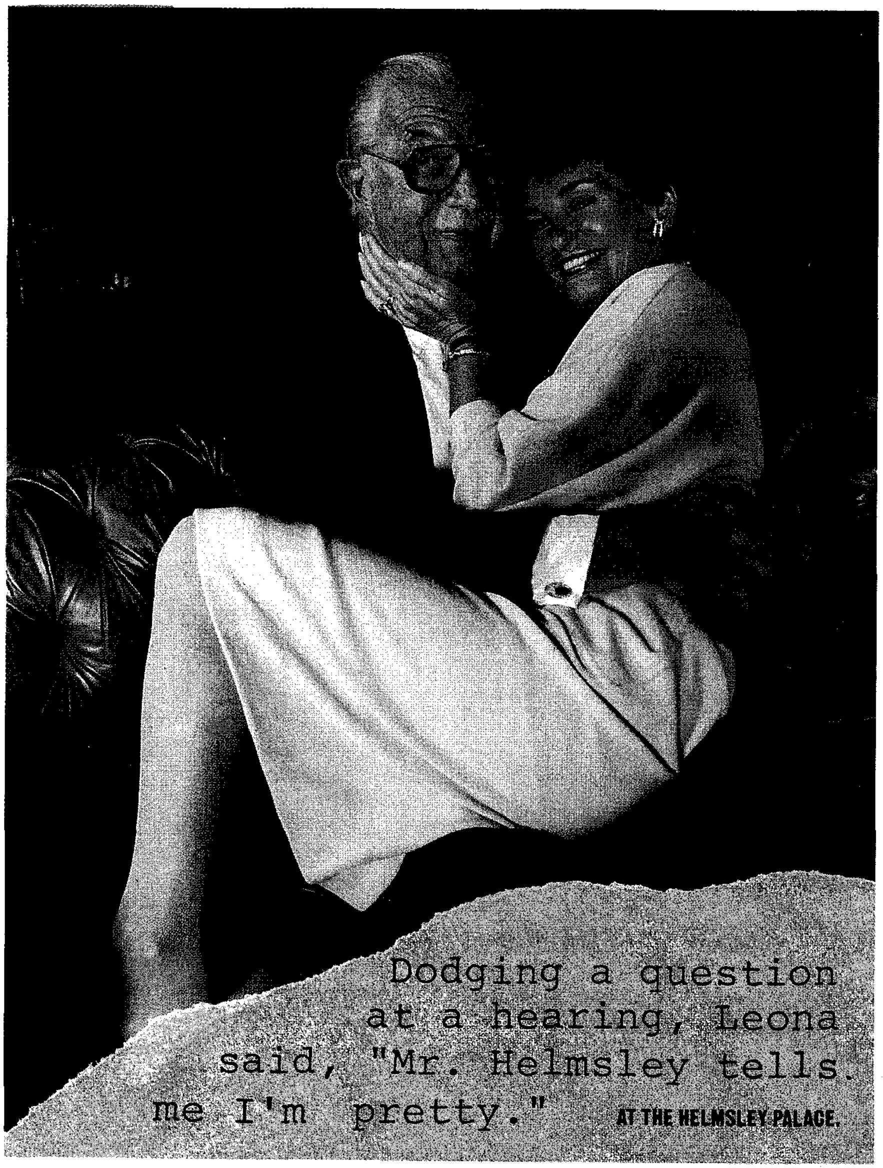
IN MARCH 1982, WHILE FIELDS'S ACCOUNTANTS WERE BUSY going through the Helmsley Palace books, Leona Helmsley's son, Jay Panzirer, died suddenly after suffering a heart attack. The death plunged Harry and Leona Helmsley into a much more bizarre legal battle.

Panzirer, who was 40 when he died, had lived near Orlando, Florida, with his third wife, Mimi, and his fourteen-year-old son, Craig, one of four children from his first marriage. He collapsed during a meeting at the Orlando Harley Hotel and was rushed to a nearby hospital. Harry and Leona immediately boarded their BAC-1-11 to fly to Florida, but Jay died before they got there. Leona had the body flown back to New York on a commercial jet for burial at Woodlawn Cemetery, where she and Harry have a mausoleum.

A few weeks later, according to Mimi Panzirer, Harry Helmsley showed up at her house in Florida. "He said he wanted me out," she says. "I asked him why he was doing this. He said he needed the money. He went into a detailed explanation of why he could no longer charge the expenses of the house to Deco. He was very businesslike, very calm." She begged him to let her stay until Craig finished the school year. He agreed.

Six months later, Harry Helmsley sued Jay Panzirer's estate for the money it had cost to have his body flown back to New York. Leona Helmsley sued the estate to recover money that she said Jay had borrowed from her—$100,000 that she said she had lent him to buy a share of stock in the Helmsley Palace. Leona also sued Mimi, claiming that she had lent Mimi

Photograph by Bill Aller/the New York *Times*.



Dodging a question at a hearing, Leona said, "Mr. Helmsley tells me I'm pretty." AT THE HELMSLEY PALACE.

an $18,000 ring from Buccellati and Mimi had never returned it. Mimi said that the ring, which was set with a 24-carat white topaz surrounded by 136 diamonds, was a present to celebrate Craig's bar mitzvah.

In the end, the court refused to reimburse Harry Helmsley for the cost of shipping his stepson's body home. Leona withdrew the claim to the ring after Mimi produced a newspaper story in which Leona had called it a gift. But the Helmsleys did get most of Jay Panzirer's $149,000 estate. Mimi got $2,171, and his four children got $432 each. At the time, a spokesman for Leona Helmsley said that she had set up trust funds for the grandchildren. "She loves them," he said, "and she is taking care of them."

When it was all over, Mimi Panzirer said, "I don't think it would have made any difference if it was $200,000 or $2 million. It was simply a matter of money that they wanted. It was almost as though there was nothing left in their lives except money."

ON MAY 25, 1982, HARRY HELMSLEY, KNOWING THAT HIS partners in the Helmsley Palace were about to sue him, beat them to the punch by filing a demand for arbitration to force them to give him the $19.4 million in cost overruns. On May 26, 1982, the limited partners filed suit against Helmsley, charging him with "self-dealing" and breach of fiduciary duties.

The first claim in the lawsuit accused Helmsley of hiding $2-million of the cost overruns in a "repair and maintenance account" so that the partnership would have to pay for them. The overruns included $42,381 for chandeliers and wall sconces the Helmsleys ordered for the hotel's public rooms and bathrooms because they thought the rooms were not luxurious enough; and $112,714 for chandeliers and gold and silver detailing in the Trianon dining room and the Versailles ballroom because "the Helmsleys were very disappointed" with the way the rooms looked.

The second claim accused Helmsley of cheating his partners by leasing telephones, computers, room refrigerators, televisions, and TV stands from Deco Purchasing for $65,600 a month, instead of supplying the equipment as part of a finished hotel. Another claim accused him of leasing office space at the Palace for himself and Leona for $15 a square foot when the going rate was $40. Another claim accused Helmsley of "self-dealing" when he signed an agreement with Deco Purchasing. The agreement gave Deco a 20 percent commission; the standard commission is 5 percent.

The two sides agreed to try both sides' claims before a panel of arbitrators. The three arbitrators, who included Robert P. Patterson Jr. of Patterson, Belknap, Webb & Tyler, heard the Helmsley claim first. They ruled that Helmsley had no right to ask the partners for the cost overruns. "After that," Fields remembers, "they said to us, 'You won, you won big. You aren't really going to go any further, are you?' Then they said, 'What do you want?' I gave them my pretrial statement of claim. Then they did reduce the Deco commission from 20 percent to 10 percent. But beyond that there was no attempt to settle."

The twenty-day hearing was held in an American Arbitration Association room on West 51st Street. Harry and Leona Helmsley were both called to testify. Gerald Fields's recollection of Harry Helmsley is that he was "an arrogant, tough kind of guy on the witness stand. I remember that in my opening statement I had described what a great real-estate mogul he was. The thrust of my remarks was that he, more than anybody, knew exactly what he was doing. When he got on the witness stand, his lawyer said to him, 'What do you think of Mr. Fields's characterization?' And he said, 'That's a modest statement.' I remember saying to myself, 'This is going to be easier than I thought.' "

Fields says that Leona Helmsley "tried to ooze charm and was not successful. She thought she was being cute, but she misjudged the audience. I clearly remember one time when she didn't want to answer a question I put to her. Instead of answering, she turned and said, 'Mr. Helmsley tells me I'm pretty.' "

At the end of the trial, the arbitration panel ordered Harry Helmsley to return to the partnership $3.5 million, which included $757,000 of the $2 million they had said he fraudulently charged to "repair and maintenance" accounts. It also ordered him to take steps that further reduced the partnership's costs by a projected $6.2 million. It ordered Deco Purchasing to return all the fees it had received in commissions over 5 percent.

When the State Supreme Court confirmed the arbitration panel's decision, in December 1983, the jubilant partners at Lepercq, de Neuflize & Company treated Gerald Fields to a

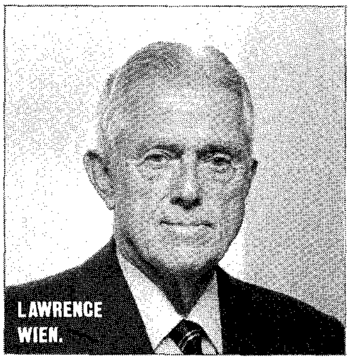
Photograph by Harry Benson.

week-long trip to London and Paris and a six-course dinner at Jamin.

While that trial was taking place, Harry and Leona Helmsley started looking for a country house in Greenwich. In June 1983, they settled on Dunnellen Hall, which was set on 26 acres off Round Hill Road in back-country Greenwich. The 1918 mansion came complete with hand-carved English mantelpieces, a 640-cubic-foot silver vault, a fountain and formal gardens, a tennis court, and two swimming pools. The Helmsleys paid $8 million for the mansion and another $3 million for furnishings and antiques.

Leona Helmsley quickly set about remodeling the place. She had one of the two pools enclosed and built a new wing that included a breakfast room and a marble dance floor. She had an elaborate stereo system installed in the wing and the surrounding gardens, with speakers planted in the flower beds, patios, and gazebo.

When the bills arrived at Dunnellen Hall, some contractors say, Leona Helmsley paid them selectively. The general contractor on the project says she refused to pay him a final $384,474 for supervising the construction job. A marble-cleaning company and a stone contractor say she didn't pay them all she owes them. A painting contractor says that after having two of his men work at the mansion for a year, she refused to pay his $88,000 bill, telling him she considered the work "a commission for being able to work for the Helmsley organization." In December 1985, Ransdell Pierson, the New York *Post* reporter, got a tip about the story. While Pierson was trying to piece together the facts, Leona Helmsley made headlines in another tax-evasion case. The State Attorney General's Office charged the president and controller of Van Cleef & Arpels with scheming to help customers like Leona Helmsley and Imelda Marcos evade more than $4.6 million in sales tax on jewelry. The customers were not charged. The attorney general said that in 1980 and 1981, Leona Helmsley bought $485,000 worth of jewelry from the store and avoided paying $40,000 in sales tax by having empty boxes shipped to her Palm Beach condominium. Leona Helmsley told a grand jury that she had believed the price she paid included sales tax.


LAWRENCE WIEN.

WIEN WAS ONE OF THE PIONEERS OF REAL-ESTATE SYNDICATION; HE NEEDED HELMSLEY TO PICK PROPERTIES.

On December 2, 1986, one year after he first heard that "there was something going on at the Helmsley mansion," Pierson broke the story. He had copies of twelve invoices from the general contractor, La Strada Contracting Corporation, for work at the mansion that had been charged to a Helmsley building at 420 Park Avenue. Pierson reported that John Struck, the construction manager at the mansion, had been "ordered to concoct detailed descriptions of work that was never actually performed in the office buildings." Struck told the *Post*, "The cookup was not my cookup." He said that he had had orders from Joseph Licari, the former chief financial officer of Helmsley Enterprises, and Frank Turco, the former chief of financial services for Helmsley Hotels. Struck also said that Turco and Licari had told him the Helmsleys would reimburse the buildings "at the end of the year."

Turco could not be reached for comment by the *Post*. Licari said, "He is confusing me with someone else.... I never received any instructions from the Helmsleys to re-create a bill or falsify a bill." The Helmsleys' lawyer said that the Helmsleys had asked key employees to find a way to hide their expenditures only to protect their privacy and would pay the funds back at the end of the year.

The day the story broke, U.S. Attorney Rudolph Giuliani seized the moment and announced that his office would conduct an investigation. Two days later, State Attorney General Robert Abrams sent Assistant Attorney General John Ryan and four other agents to the Helmsley-Spear offices in the Lincoln Building after getting a tip that shredding was taking place there. Ryan did not have a court order but asked to inspect the room. When Helmsley lawyers refused, he sealed off the room.

The *Post* went crazy with the story. On December 3, it ran a photo of a former mansion guard holding paychecks drawn on the Park Lane and Harley hotels. On December 5, a photograph of the "Helmsley shredder" was spread across the tabloid. Larry Early, the shredder, told the *Post* that he had quit his job after realizing that by shredding documents, he might be participating in "a cover-up." He said, "Everybody went haywire. The amount of work went up at least four times." Helmsley Enterprises admitted that Early had worked there but denied there had been any shredding done.

On December 11, under the headline PARTY POOPERS!, the *Post* ran a photo of two men delivering champagne to a party at the Empire State Building and reported that Harry and Leona wouldn't be there because they had left the country. On December 15, the paper photographed them in Barbados, walking on a beach in bathing suits. When reporter Chris Oliver confronted them and asked them for a comment, Harry bellowed, "Forget it!"

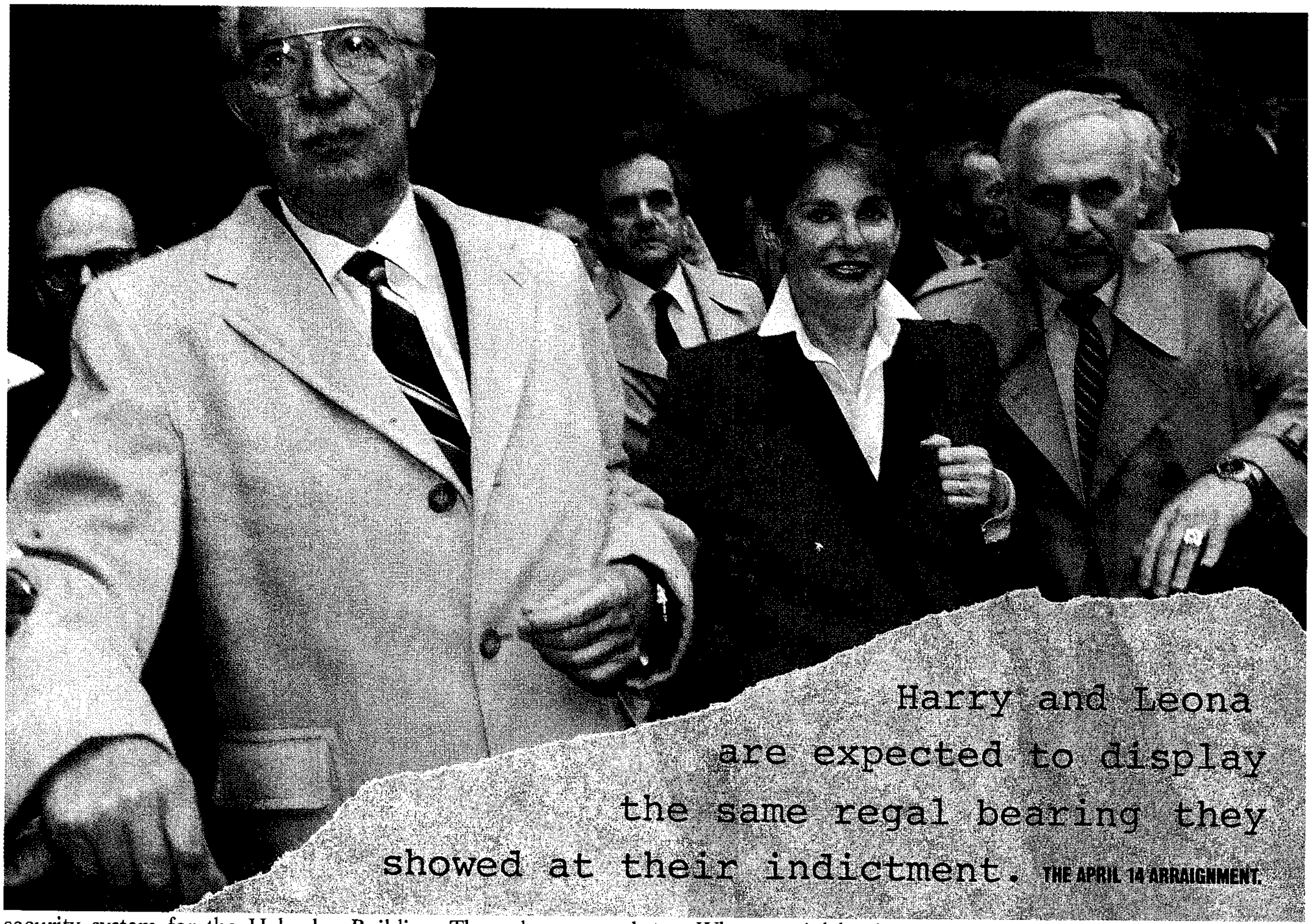
"How about you, Leona?" Oliver asked. Her only reply was an outraged "*Leona!?*"

The U.S. Attorney General and the State Attorney general spent more than a year putting their cases together. In March 1988, a month before the indictments were handed up, the Helmsleys flew to Phoenix to celebrate Harry's seventy-ninth birthday. Leona threw a birthday party at the Scottsdale Princess resort. While they were there, Harry and Leona bought a $6-million home in the hills of Paradise Valley, just outside of Phoenix—a 21,000-square-foot contemporary house set on ten acres, with a tennis court and swimming pool.

On April 14, Robert Abrams held a joint press conference with Giuliani to announce that federal and state grand juries had voted to indict Harry and Leona Helmsley for evading more than $4 million in income taxes from 1983 to 1985. Indictments were also issued against Frank Turco and Joseph Licari. The 47-count federal indictment charged the four with "conspiracy, income-tax evasion, filing false and fraudulent income-tax returns and mail fraud." The indictments alleged that the first "overt act" in the conspiracy took place a month after the Helmsleys bought Dunnellen Hall, when Harry Helmsley met with Frank Turco to discuss charging expenditures for the mansion to his hotels and office buildings.

The prosecutors accused the Helmsleys of charging more than $1 million spent on the new wing of the mansion to several Helmsley office buildings and $370,000 in landscaping costs to Harley Hotels of Cleveland, Ohio, and the Harley Hotel in Enfield, Connecticut. They accused them of calling Leona Helmsley's $130,000 indoor-outdoor stereo system an electronic

Photograph by Cori Wells Braun.



Harry and Leona are expected to display the same regal bearing they showed at their indictment. THE APRIL 14 ARRAIGNMENT.

security system for the Helmsley Building. They also accused Leona Helmsley of spending $45,000 for a silver clock in the shape of the Helmsley Building as a seventy-fourth-birthday present for Harry and charging it to the Park Lane Hotel.

The indictments also charged the couple with defrauding the minority investors in the Park Lane Hotel and the minority shareholders of a Helmsley-run real-estate-investment group named Realesco. They said they had arranged for the Park Lane to pay Leona Helmsley "consulting fees" of $83,333 a month without disclosing them to the minority investors in the hotel, and that they had charged more than $1 million in personal expenditures to subsidiaries of Realesco without disclosing that fact to the minority shareholders. In addition, the indictments charged Leona Helmsley and Frank Turco with conspiring to extort kickbacks from contractors and suppliers by threatening that the Helmsley Organization would not use them unless the kickbacks were paid.

The federal trial, which is being held before the state trial, was scheduled to begin this week. On the eve of the trial, Harry Helmsley's lawyer asked Judge John M. Walker Jr., who is presiding over the case, to hold a separate trial for Helmsley, citing his client's poor health. At the same time, he revealed that he will argue that Helmsley's co-defendants, Frank Turco and Joseph Licari, created the phony invoices "to steal from the Helmsleys," not to commit tax fraud. Assistant U.S. Attorney James DeVita said that that could not be the case, since the invoices were sent to both Harry and Leona Helmsley.

Helmsley's lawyer said that Helmsley had been examined by three neurologists and two neuropsychologists, and four of the five doctors said he was not fit to stand trial. Those close to the Helmsley organization say that Harry Helmsley has slowed down since 1985. Two old friends who have seen him in the past few months say that he did not appear to be ill. "I think he's very depressed about ending a career this way," one says. "But his eyes were clear and he was quick."

When a trial begins, it is expected to be held on the fifth floor of the United States Courthouse, in a large courtroom that is usually reserved for the cases that draw the biggest crowds. Rudolph Giuliani's prosecution team will be headed by Assistant U.S. Attorney James DeVita, a 39-year-old former associate at Sullivan & Cromwell. He was one of the lawyers who prosecuted the Reverend Sun Myung Moon, who was convicted in 1982 of filing false personal-income-tax returns.

Harry Helmsley will be represented by John Wing, a partner at Weil, Gotshal & Manges who was a federal prosecutor in the Southern District for 22 years. Leona Helmsley will be represented by Gerald Feffer, a partner in Williams & Connolly, the Washington, D.C., law firm founded by the late Edward Bennett Williams. He was also a federal prosecutor in the Southern District and ran the Justice Department's tax division for three years during the Carter administration. The co-defendants are being represented by New York lawyer William Brodsky and Joseph Benfante, who represented one of the defendants in the Pizza-connection case.

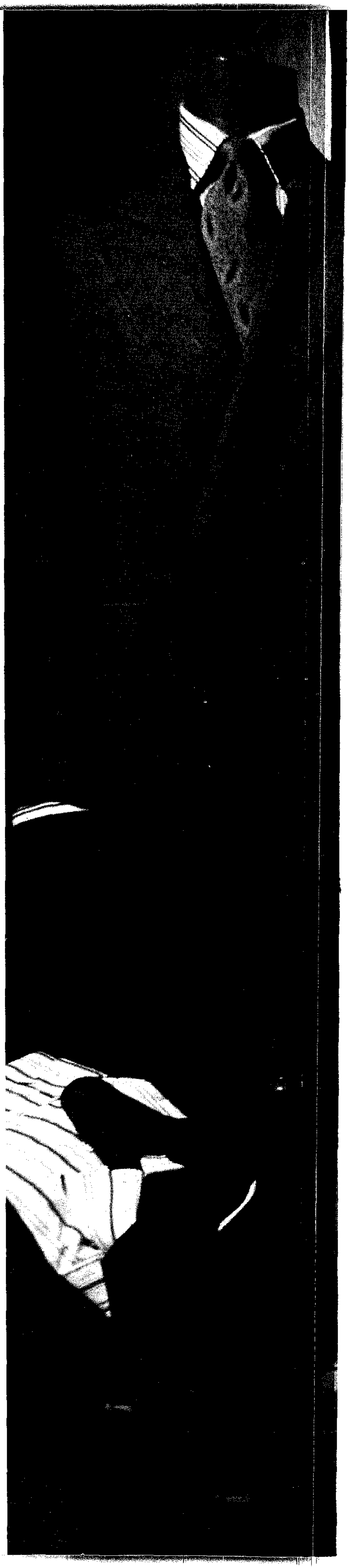
Harry and Leona Helmsley are expected to display the same regal bearing during trial that they showed the day they were indicted. That day, they arrived at the Attorney General's Office in a black limousine at 7:45 in the morning and surrendered themselves. They were taken to police headquarters and booked. Then they were taken to the State Supreme Court building, where they were forced to stand in the back of the room for a half-hour as they listened to one man plead not guilty to theft charges and another plead not guilty to selling drugs. When they were finally asked to enter their pleas, they each simply said, "Not guilty." Leona was dressed in a red coatdress and white blouse with the collar turned crisply up around her neck. Harry was wearing a handsome cashmere coat over his brown business suit. They were emotionless throughout the hearing, except for one brief moment when tears could be seen in Leona Helmsley's eyes.

Photograph by Stephen Ferry/Gamma-Liaison.

THE NEW BATTLE FOR THE MAN WITH DEEP POCKETS

SUIT WARS

BY MICHAEL GROSS



BRUCE NEWMAN WENT ON A BINGE ON THE FIRST SATURDAY after Labor Day. He walked out of the sun and crisp afternoon cool and into the soothing twilight of Louis, Boston, the large, new, and very expensive men's store on 57th Street at Lexington Avenue. Newman owns the Newel Art Galleries, an antiques emporium with equally breathtaking prices, and he was about to engage in the successful man's newest ritual of city consumption—buying an entire fall-season wardrobe.

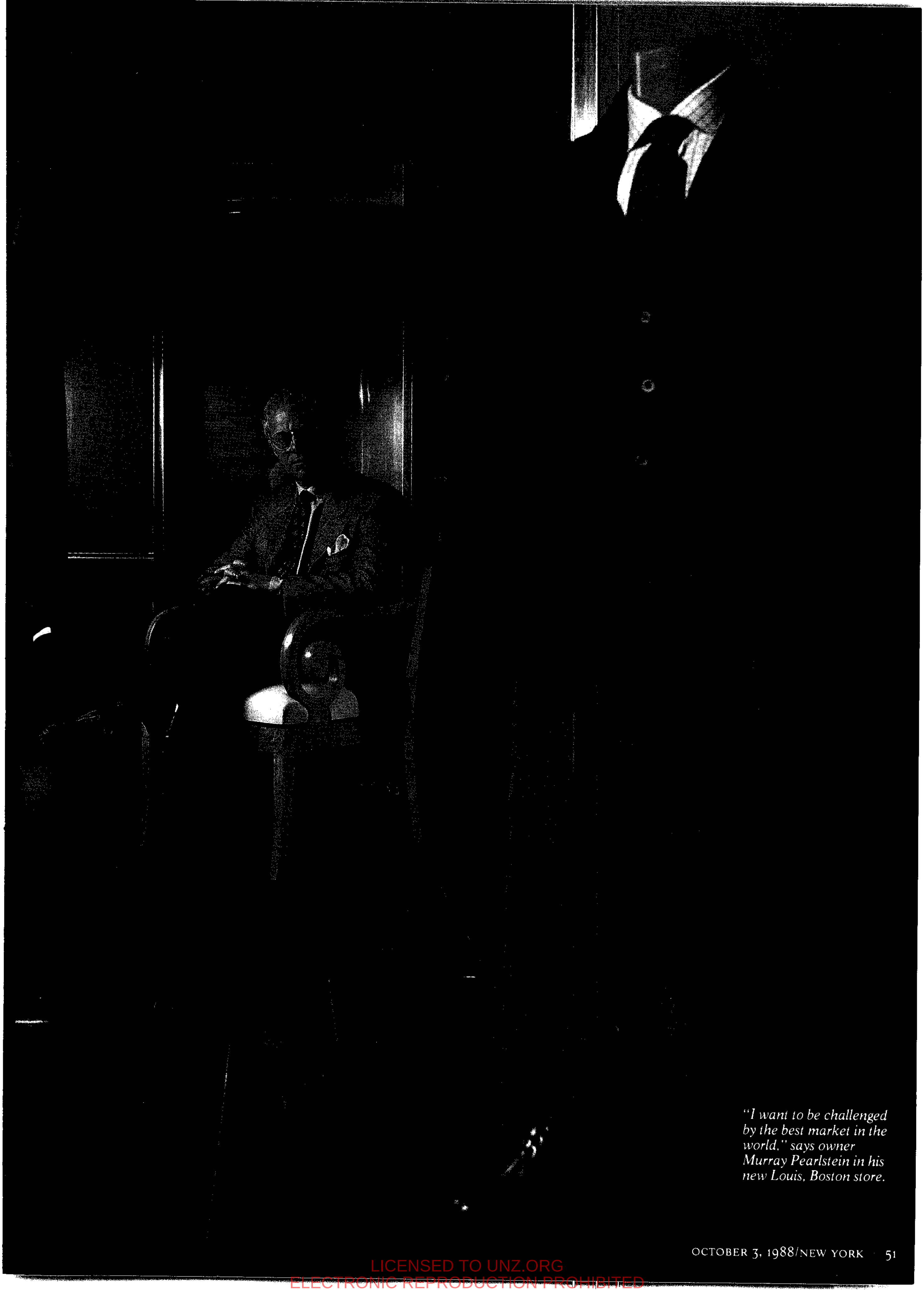
"Okay, make me look like Robert Redford," Newman said to salesman Ralph Pagano as he tried on a nail-head-woven gunmetal wool suit by Luciano Barbera. "People will know why my prices are so high if I buy clothes like this," he joked nervously, gesturing at Louis's casually rich displays.

The clothing, presented in an atmosphere every bit as clubby and genteel as Ralph Lauren's 72nd Street shop, is high-priced, even for New York. Sweaters go for as much as $2,400. Suits like the Barbera—which is typical of the Louis stock—cost about $1,700. In fact, suit prices at Louis *begin* at $795. Newman picked out two handsome American-made tweed sport jackets from a selection that starts at about $600. "He wants them to knock around in," Pagano told Newman's wife, Judy. "He might want a better one to wear in a serious vein." The price tag on a sober double-breasted, peaked-lapel blue blazer by Ermenegildo Zegna read $895.

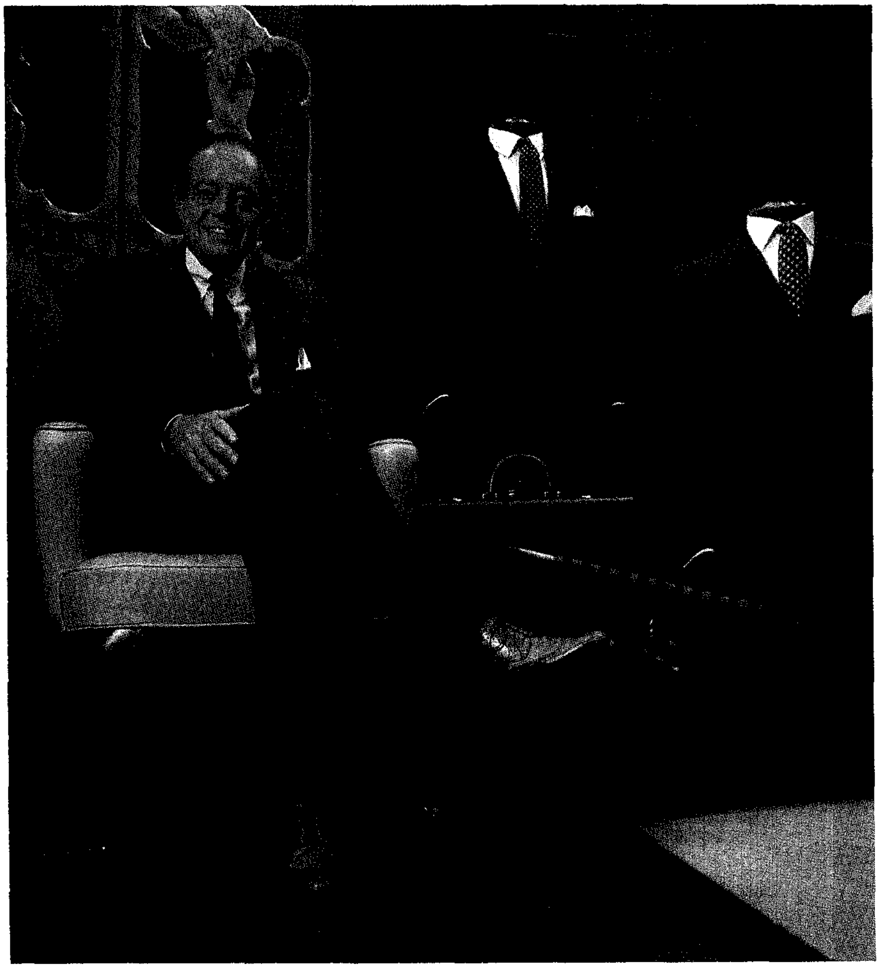
"Unfortunately, the more expensive ones fit better," Newman said, turning to Pagano to be sure that the blazer's sleeve buttons would actually unbutton. They would.

"I'm in a high-luxury business myself," Newman said. "And since the crash, I've seen a strange phenomenon. People are buying higher-priced items. They're more quality-conscious. If you have discriminating taste and care how you look and you can afford it—why

PHOTOGRAPHED BY KAREN KUEHN



"I want to be challenged by the best market in the world," says owner Murray Pearlstein in his new Louis, Boston store.



BARNEYS

“It’s the range they love,” says Fred Pressman, president of Barneys New York, about his new store at 2 World Financial Center.

not? You might as well have a suit that will last through the next depression.” Then Newman turned back to Pagano. “Shouldn’t we look at ties?”

NEWMAN HAS IT RIGHT. ALMOST a year after the stock market’s plunge sent retailers into a state of shock, a surprising and unprecedented new vogue for opulence in men’s clothes has put Manhattan on the front line of a new retail phenomenon—Suit Wars. The same week Louis expanded from a two-store operation in Boston, opening its 20,000-square-foot sybarite’s delight at 131 East 57th Street, Bergdorf Goodman announced that it had leased the former site of F.A.O. Schwarz for a new men’s store at 745 Fifth Avenue, just across the street from the mother ship. The store, which will have 30,000 square feet on two sales floors, is expected to be open by spring 1990.

The week after Louis did, Barneys New York opened a 10,000-square-foot store on the second level of 2 World Financial Center. It is already doing big business with people who either work on Wall Street or live in the Battery Park area.

Department stores, too, are touting men’s-fashion news. Bloomingdale’s on 59th Street has just expanded its men’s area—moving designers like Valentino, Armani, Bill Robinson, Andrew Fezza, Perry Ellis, Comme des Garçons, and Jean-Paul Gaultier down to its basement. Saks Fifth Avenue just opened a shop for the English custom tailor Edward Sexton.

Bergdorf’s chairman, Ira Neimark, professes to see no trend here, putting the boom down to real-estate serendipity rather than premeditation. “Property became available,” he says matter-of-factly. Louis and Barneys are retail anchors in newly developed office buildings. The F.A.O. Schwarz space has been empty since April 1986.

But obviously, there is a new customer willing to spend large sums for clothes—even if he can’t do it on the scale of a Henry Kravis, who recently snapped up more than 100 shirts in one visit to Ascot Chang, the Hong Kong shirt-maker with a year-old branch at 7 West 57th Street.

“We’re selling better better than anything else,” says Ralph Lauren. “Better” generally means suits that start at $700.

“People are crying out,” adds Robert Stock, who just launched Finery, an exclusive collection for Ascot Chang featuring exquisite handmade clothes at extravagant prices. Stock thinks fashion is prospering despite economic anxiety because it is “a cheap fix compared to a house or a car.”

Most retailers say they welcome the new competition. “I’m not concerned, not at all,” Lauren says. “It’s good for the city. It’s good for awareness.” Adds Neimark, “It’s a big pond.” But off the record and behind the scenes, sniping had already begun before the construction crews left the city’s new stores. And it isn’t as simple as New York retailers’ reacting against the carpetbagger from Boston, because the local teams all regard one another warily, too.

Neimark thinks things will get nasty. “It’s going to be very exciting,” he says. But that may be true because “there are only so many men in New York who will spend $1,000 on a suit,” says Bill Flink, vice-president of Hickey-Freeman, Inc., which sells suits under its own label and that of Britain’s Gieves & Hawkes.

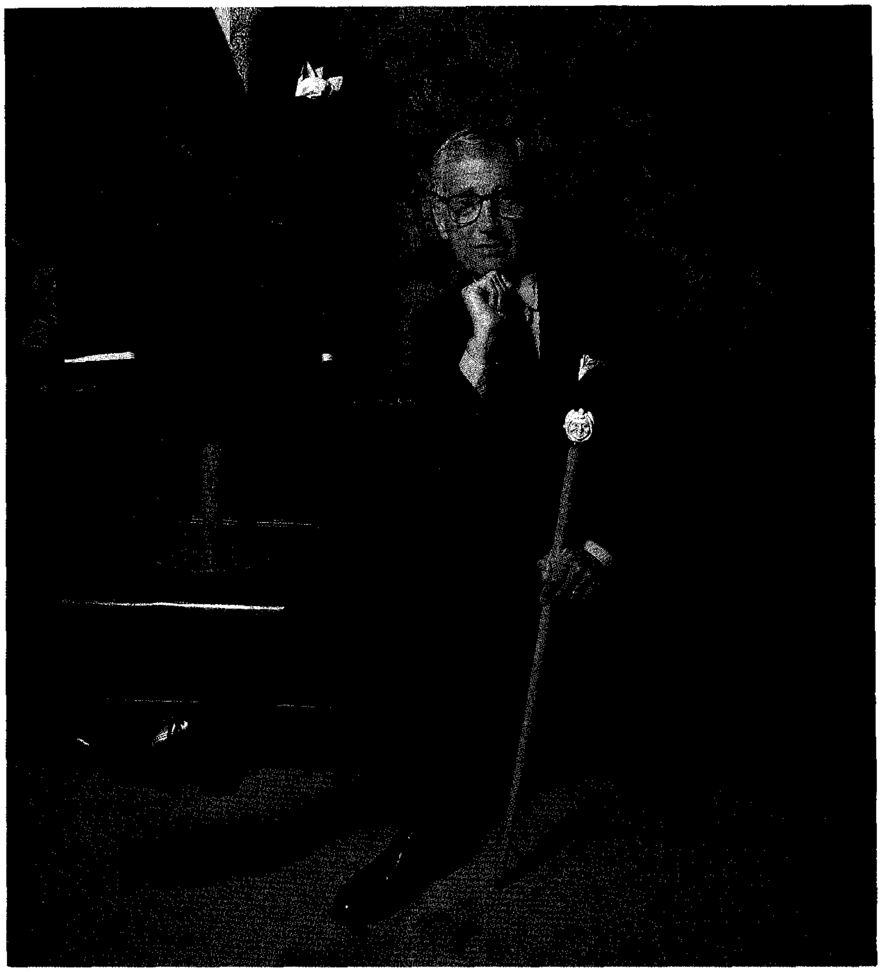
In the once-gentlemanly, now-crowded men’s-wear world, the gloves are coming off. “I want to be challenged by the best market in the world, and I think it might be here,” says Murray Pearlstein, the owner of Louis, who estimates that although his rent in New York will be four times higher than in Boston, the potential market here is “ten times greater.”

“It’s challenging as hell,” says Clifford Grodd, president of Paul Stuart, where a typical suit costs about $700 and the best—an off-the-rack cashmere-and-wool suit—goes for $2,200.

To be sure, men’s clothes remain, as they always have been, fashion’s step-child. But now, "women's wear is lagging behind," says designer John Weitz, quickly adding that "the men's-wear 'explosion' is a matter of sales, not fashion."

MEN'S "FASHION" remains a fringe business, as it has been since the days when most men who did not wear laborer's clothes chose sack-shaped suits that were fashion's antithesis. "Dullness was a virtue," says Grodd, whose cool, corporate Paul Stuart is the style leader on New York's prep strip along Madison in the Forties. Grodd equates the preppy sack suit with Puritan industriousness and masculinity. That attitude persists. One manufacturer interviewed for this article discounted Bergdorf Goodman's chances for a successful expansion, citing the store's limited "upscale gay trade"—who he claims are the fashion customers—as a limited market.

But manufacturers say that since the peacock revolution of the sixties and the designer-sportswear boom of the seventies, when men's fashion IQs began to rise and notions of the acceptable expanded, the traditional man has loosened up. Fashion went abroad. In 1968, Barneys opened its pace-setting International House, introducing European design to the New York market. In 1976, that meant Giorgio Armani, whom Fred Pressman, the store's president, describes as "the first to make suits sexy but still masculine."



PAUL STUART

The gloves are coming off in the men's-wear world. "It's challenging as hell," says Clifford Grodd, president of Paul Stuart.

Lately, many on the fringe have buttoned up their acts, moving away from casual or overdesigned clothes and toward a new taste consensus. It is telling that the newest fashion is a three-button suit reminiscent of the sack.

As men's wardrobes have evolved, men's-clothing businesses—especially those selling stylish yet proper tailored suits, jackets, trousers, and coats—have prospered. "The better-men's business hasn't been this good in a decade," says Nick Hilton, president of the century-old clothier Norman Hilton. "A $500 suit looks great when you buy it. Two years later, it's a rat's nest," Hilton claims. But as prices rise, he promises, suits are "palpably different—obviously better."

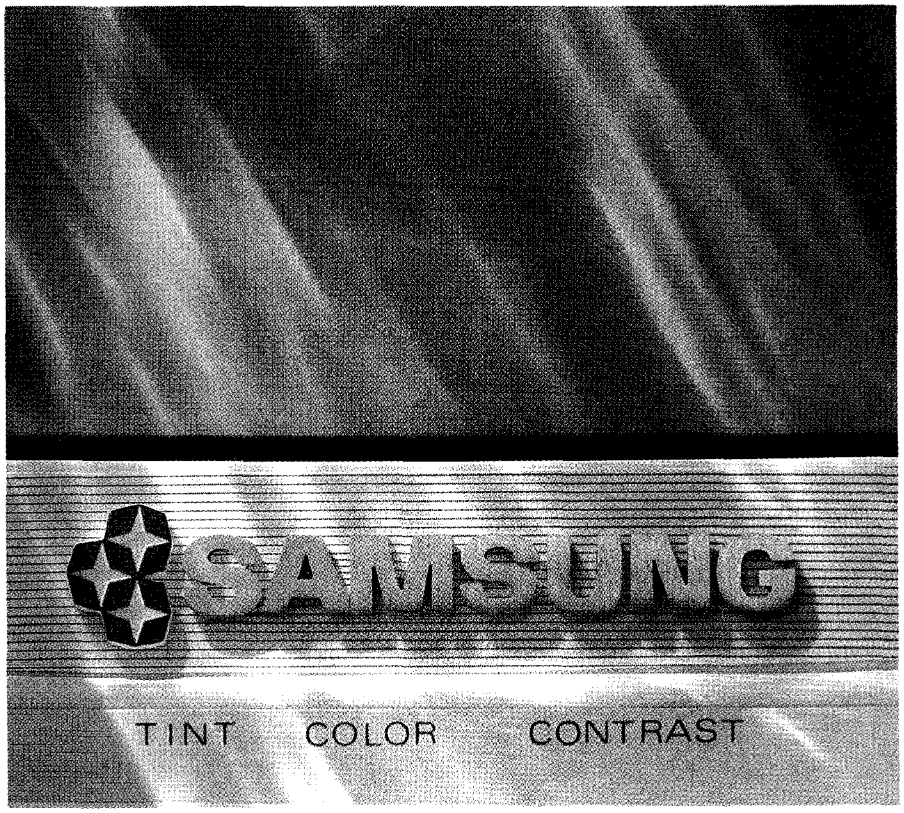
Many of the differences are in subtleties of manufacture such as stress-point reinforcement and the material used to line the front of the jacket (hand-sewn canvas is more durable and supple than the stiff, glued-in interfacing that characterizes inexpensive suits, for example). Other differences are more obvious. "Ten years ago, you wore scratchy, heavy suits," Hilton says. Today, though, spinning, weaving, and even sheep-farming have advanced to the point where Murray Pearlstein can demonstrate a Louis suit's lightness and quality by taking his jacket off, scrunching it into a tight ball, and then putting it on again, unscrunched. "It's like eating fresh food instead of frozen," says Ermenegildo Zegna, whose Italian label is sold at both Louis and Barneys.

The evolving interest and taste in clothes among men seem at last to have beaten down the notion that fashion is somehow unmanly. Increased newspaper coverage and changes in fashion magazines like *GQ*, which moved away from a perceived gay point of view in the eighties, made men's fashion and its trends more accessible.

RALPH LAUREN IS OFTEN SINGLED out as a man responsible for sparking the men's-wear explosion. "I give him a lot of credit for showing how to do it," says Pearlstein. "He merely did what should have been done," says Neimark. "He represented himself properly. Not many take the pain and effort."

The prospering men's specialty stores do, but not so long ago, their movement was out of business, and the same thing was happening to the traditional clothing firms that supplied them. "There are very few really fine producers of men's clothing left in the world," says Bill Flink. "Little merchants couldn't afford to stay

Presidential candidate.
2008 A.D.



The TV you'll watch his speeches on.
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in business. That's why the good merchants who have survived are now getting a bigger share of the pie." Their expansion comes after a decline that "left New York understored," says Hilton. "The void became glaring."

Lauren saw that department stores lacked the resources and atmosphere to fill the growing demand for expensive tailored clothing. He saw Paul Stuart, Brooks Brothers, and Barneys doing well by offering both service and well-defined personality. As a retailer, he combined service, atmosphere, and stock in a unified approach to a customer "who was traditional, but with flair," he says.

His stunning success helped promote archetypal American looks around the world. "American influences—Brooks Brothers, L. L. Bean, Lauren, Levi's, preppies—apply worldwide," says John Weitz. "We're too self-effacing as a nation," adds Hilton. "We lead in marketing, merchandise, and look. We're what everyone is doing. Now they can come here to get it." Manhattan is challenging London's Savile Row and Rome's Via Condotti as a source for seekers of masculine style. "We *are* Rome," Grodd declares bluntly.

Even Europeans agree. "There is only one city with so many things going on," says Zegna, who believes that New York has become a showcase "for the best of the world. New York is the flagship. It is leading not only the States but Europe."

MUCH OF THIS GROWTH has come at the expense of the city's large department stores. Many say those chain stores suffer from a sameness of merchandise, deficiencies in service, lack of stock, and too much reliance on well-known labels that skimp on value. Bruce Newman said he was particularly impressed by the quality of the sales help at Louis. After bantering with a salesman and fitter about dimples, pleats, and cuffs, he said, "Too many stores will hire anyone with a heartbeat." Fashion professionals also cite the recent wave of takeovers, amalgamations, and leveraged buy-outs. These factors have all fed the growth of the specialized shops.

To be fair, specialty stores, too, often carry similar merchandise. Both Barneys and Louis have the Zegna, Barbera, and Mariano Rubinacci labels, as well as private-label suits from the same factories. There are sometimes slight price differences. So sales staffs play up slight style differences. Top specialty stores tend to have exclusive fabrics, colors, and details. Louis, for example, is stressing brown in about half its retro-style suits and jackets this season. But the similarities are as striking as the differences.

Flink says the Gieves & Hawkes suit sold at Barneys is similar to Hickey-Freeman's, and they are made in the same factory. The "exclusive" Chester Barrie suit sold at Louis is essentially the same—and made in the same factory—as the "exclusive" Turnbull & Asser suit now sold at the London haberdashery's Bergdorf boutique, two manufacturers say.

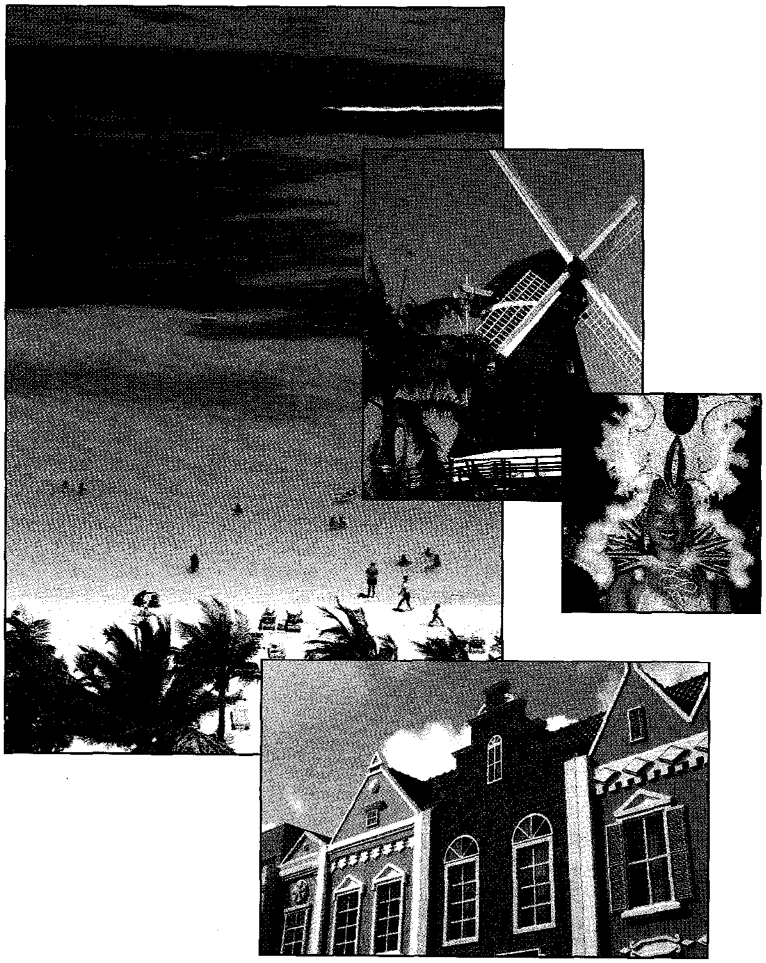
The Turnbull shop will be a cornerstone of Bergdorf's new men's store. And the fact that there will be such shops—for designers (like Armani) and foreign retailers (like Turnbull and Charvet)—is the one detail that Neimark will reveal. Bergdorf will discuss only its commitment to build—but that was enough for it to be mentioned in every news story about the Louis and Barneys expansions. Though Neimark says he's expanding only because the real estate was too good to pass up, he claims he can see an untapped market from his desk. "Come to the window with me," he says, pointing up Fifth Avenue. "From 57th Street to 96th Street. Every building, easily 25 to 100 people. Untold wealth. Park Avenue. Both sides of the street. Look over here. Central Park West. Three-, four-, five-million-dollar apartments. These apartments aren't empty." Neimark believes that the occupants will happily pay Bergdorf's prices (which range from a typical $600-to-$900 suit to $1,600 for Bergdorf's best Armani or Valentino couture).

But all the city's top-rank retailers are fighting for that customer and to distinguish their stores from the rest. "I'm somewhat amused by firms pushing a look considered stylish 40 years ago," says Paul Stuart's Grodd. "A look that used to say 'right off the boat' is now fashion." Though he doesn't mention names, he's described the current Louis look. Grodd is equally critical of stores—Barneys and Bergdorf, for instance—that take what he calls the supermarket approach. "You don't go to a supermarket if you can afford a butcher," he says, stressing Stuart's consistency and substance. Others sell "the frosting," he says. "We bake the cake [for a customer who] can't be offensive. Who, when the smoke is blown away, is still there, making a statement."

Louis bakes a cake, too, though quite a different one. Pearlstein, whose father and uncle founded the store 65 years ago, readily agrees that his customer likes fashion. "We buy the European taste and mentality," he says. "We are an alternative. A little more individual. A guy can be acceptable and still not look like everybody else. We offer the service and focus of a small store with the selection of a big store. I don't think anyone carries a more extensive line of high-quality merchandise. With all due respect, they don't do it the way we do. Our eyes are open to what people don't own."

The Louis triplex, created by Stedila Design, is a luxurious study in polished granite, pearwood Biedermeier cabinetry, black ash, mahogany, brass, brushed steel, and glass tile. The ground floor offers American-made clothing, including two- and three-button and double-breasted suits developed by A. H. Freedberg of Boston. Stairs lead to an atrium and greenhouse, a second-floor women's department, and the spacious third floor—featuring 40 windows overlooking the street and an espresso bar, imported clothing, casual- and outerwear, formal clothes (including a $2,500 tuxedo), and such accessories as Borsalino hats and shoes by Lobb's.

AT BARNEYS, THE PRESSMAN family members are reacting to Louis the way New Yorkers should, with street-smart pride. Just as Ira Neimark is quick to point out that he "opened" in the World Financial Center first, by sponsoring Christian La-



ARUBA
ONE HAPPY ISLAND

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croix's coming-out party in the Winter Garden, the Pressmans claim first place in the hearts of hometown fans over the Louis-come-lately from Boston.

"It's the range that they love. It's not just going into a particular store with a single point of view," Fred Pressman says, leading a tour of his new antiques- and mahogany-filled U-shaped store, overlooking the Hudson River as well as the construction site of a planned marina.

"We have the pure soft-shoulder customer," he continues. "We have the slightly lower button. The rounded shoulder. The straighter, leaner coat, too. He may buy a natural-shoulder suit and an Armani tie. That's not Ivy League. That's not boring. They want to mix it all up. That's our reason for being. We cover the looks. It's not like four different stores."

Like Louis, the new Barneys, which was designed by architect Peter Marino, offers both off-the-rack and made-to-measure clothing. The selection is wider, though.

Suits run from $475 to $1,300, shirts from $60 to $155, and ties from $18 to $65. Labels include Brioni; Armani; Gianfranco Ferre; H. Huntsman & Sons; Kilgour, French & Stanbury; and Polo by Ralph Lauren. Several islands on the selling floor offer both new and antique jewelry, sweaters, British barbershop products from Geo. F. Trumper, small leather goods, luxury hosiery, and Swiss underwear.

After encountering many unexpected costs and difficulties in launching their women's store in the eighties, the Pressmans seem content to bask in the sun coming off the river and enjoy the crowds of natural-shoulder Wall Street men learning about Armani ties in their new school of style.

"We built a store on time for a change," Gene Pressman says. "And on budget," adds his brother, Bob.

But when the subject turns to competition, the Barneys family becomes circumspect. "I don't want to mention any names," Fred Pressman says. Other Barneys execs are feistier. "We'd only have competition if we opened a store full of greens, browns, and $1,400 suits," one says. "We thought we'd give them that market."

Louis will also get the uptown men who are "too lazy" to go downtown to Barneys. "I don't have a visa for south of 23rd Street," Bruce Newman said after spending nearly $5,000 at Louis.

But that Saturday another shopper who usually spends his money at Barneys wasn't as keen on the new guy's chances. As luxe as the shop is, it isn't New York, he said: "The least they could do is spell it Looie." ▬

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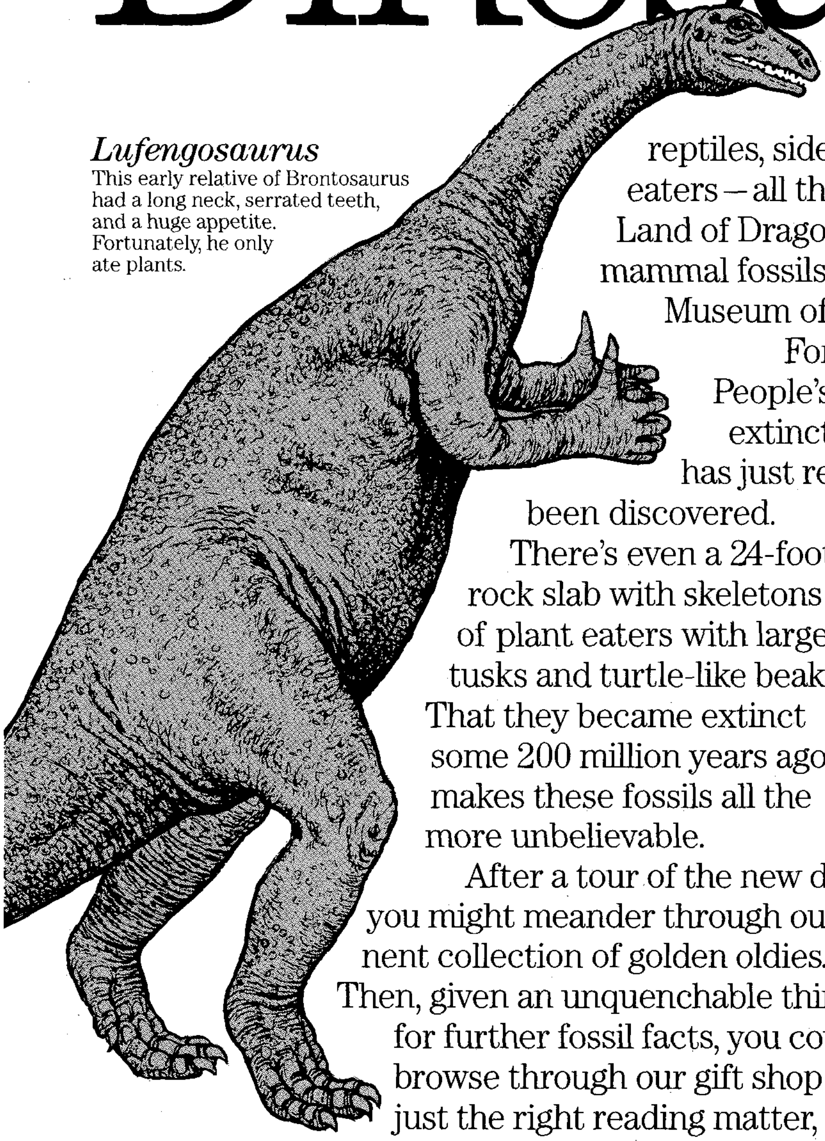
Fresh Dinosaurs.



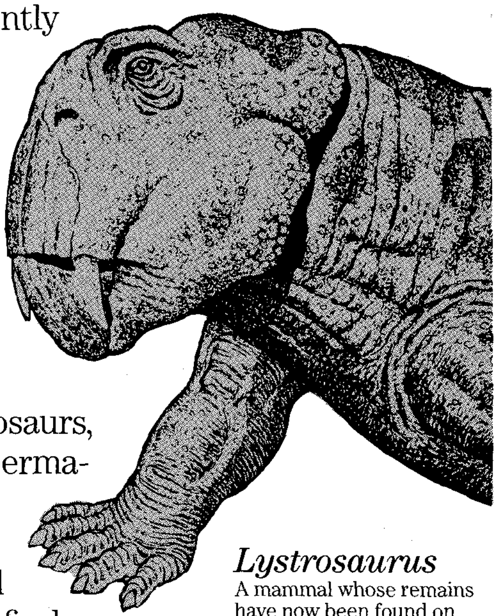
Lufengosaurus
This early relative of Brontosaurus had a long neck, serrated teeth, and a huge appetite. Fortunately, he only ate plants.

Dinosaurs, archosaurs, flying reptiles, side-necked turtles, odd-toed plant eaters – all these and more make up "From the Land of Dragons," a new exhibition of reptile and mammal fossils from China now at the American Museum of Natural History.

For the first time outside the People's Republic of China, you can see extinct species whose very existence has just recently been discovered.

There's even a 24-foot rock slab with skeletons of plant eaters with large tusks and turtle-like beaks. That they became extinct some 200 million years ago makes these fossils all the more unbelievable.

After a tour of the new dinosaurs, you might meander through our permanent collection of golden oldies. Then, given an unquenchable thirst for further fossil facts, you could browse through our gift shop to find just the right reading matter, beginning with the "From the Land of Dragons" booklet. Finally, you might pause in our restaurant to ponder the mysteries of evolution over a hugely refreshing beverage that we call the "Dinosaur's Demise." Come see "From the Land of Dragons" now at the American Museum of Natural History, on Central Park West at 79th Street. Sure, we've had 200 million-year-old dinosaurs around here before. But never fresh ones.



Lystrosaurus
A mammal whose remains have now been found on every continent.

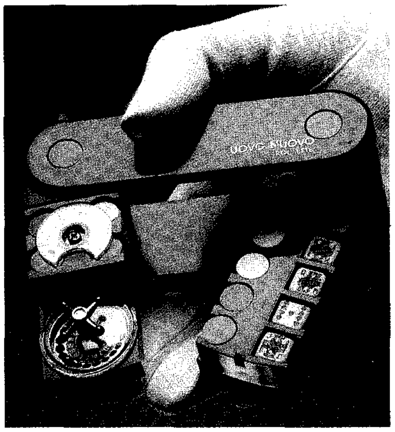
American Museum Of Natural History
Central Park West at 79th Street. For more Museum information, call (212) 769-5100.

The exhibition, "From the Land of Dragons," is supported by the American Museum of Natural History and the Institute of Vertebrate Paleontology and Paleoanthropology in Beijing. Additional support is provided by an indemnification grant from the Federal Council on the Arts and Humanities.

BEST BETS

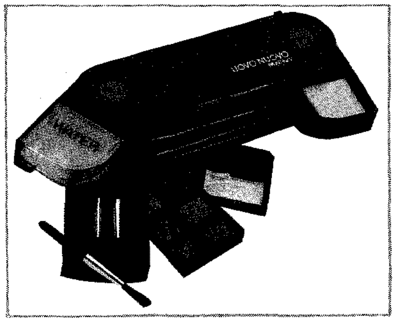
The best of all possible things to buy, see, and do in the best of all possible cities.

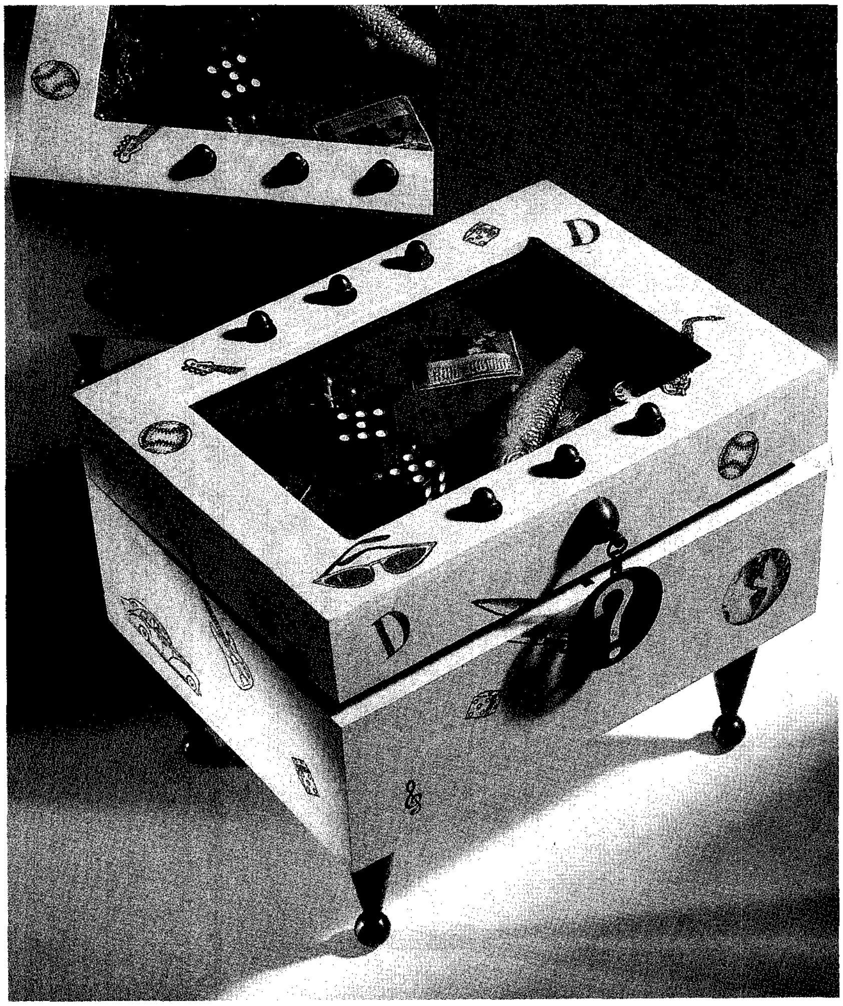
By Corky Pollan



The Knife of the Party

"Not *another* take on the Swiss Army Knife!" you say. But Uovo Nuovo's newest versions are so ingenious, we couldn't resist. There's roulette (with a wheel, board, chips, and dice), poker (a deck of cards, chips, and dice), and dominoes (checkers and a board), as well as a watercolor kit with paints and brushes. Designed in Italy for Plus U.S.A., these miniatures are feats of inventiveness (around $19).
BLOOMINGDALE'S/*The Loge*
SAKS FIFTH AVENUE/*Men's Accessories/Main floor*





Now for the Wood News

When we last met up with artist Heather Ramsay, she was crafting brass clocks and candlesticks that revealed her training as a sculptor. Her latest venture—small wooden boxes—testifies to her background as a set designer. Ramsay's basswood constructions include a pencil box adorned with pencils, a finny version with a metal fish, and a toy box whose picture window reveals a trove of silly treats. These desktop delights also expose Ramsay's whimsical side ($120 to $140).
CONTRE-JOUR/*190 Columbus Avenue, near 68th Street/877-7900*

A Show of Bands

With love in bloom and marriage New Yorkers' most popular indoor (or outdoor) sport, it seems fitting that Paloma Picasso should finally turn her prodigious talents to wedding bands. For bride or groom, these hand-hammered sterling-silver or 18K-gold rings are beguiling in their splendid simplicity (available in three widths; $310 to $825).
TIFFANY & CO./*727 Fifth Avenue, at 57th Street*
755-8000

Photographs: top and bottom left, Paul Lachenauer; top and bottom right, David Lawrence.

Hire Power

Those with money but no time have always hired personal shoppers, party planners, and organizers to help cope with life's complexities of the shopping kind. But now they can indulge in the Ultimate Shopping System. Susan Guth, formerly with Bloomingdale's At Your Service Department, and Nancy Missett, a blockbuster fund-raiser, are stylish and savvy New Yorkers who will shop for anything from furs to fudge. They'll assemble a wardrobe for work, play, and partying; select and mail witty, practical, or extravagant gifts; and provide invitations, food, flowers, and music for a dinner for 8 or a gala for 300. New house? Missett and Guth will scout the city for coordinated sheets, china, and table linens. And for Christmas, this duo has come up with the Noël Promenade, a collection of boutiques brimful of their favorite gifts.

NOËL PROMENADE/*The Spanish Institute/684 Park Avenue, near 69th Street/October 18 through 20*
THE ULTIMATE SHOPPING SYSTEM/*724-2300/Fee is 10 percent of retail purchase price*

INTERIOR VISIONS
Great American Designers and the Showcase House
Chris Casson Madden
Foreword by Mario Buatta

A Design of the Times

These are rooms that will never be seen again. They were created for showhouses across the country, seen for a few weeks, and then dismantled. Chris Casson Madden has put some of the best of these rooms into *Interior Visions,* where, at last, they live—brief masterpieces of invention, *faux* finishes, fabulous, impossible fabrics, and, often, furniture from the designers' own collections. Here designers, with only fantasy for a client, can indulge every frustrated whim. Unknowns, often given the small upper rooms of the house, are discovered. These rooms with short lives have the mystery and charm of what is lost. Unused, unworn, they will never fade or fall apart. These are rooms people stand in line for and pay money to see. See them here for the first time or walk through them again forever; they are truly dream spaces. Madden's text is excellent; she gives histories and sources of these rooms with brief lives. **—J.B.**

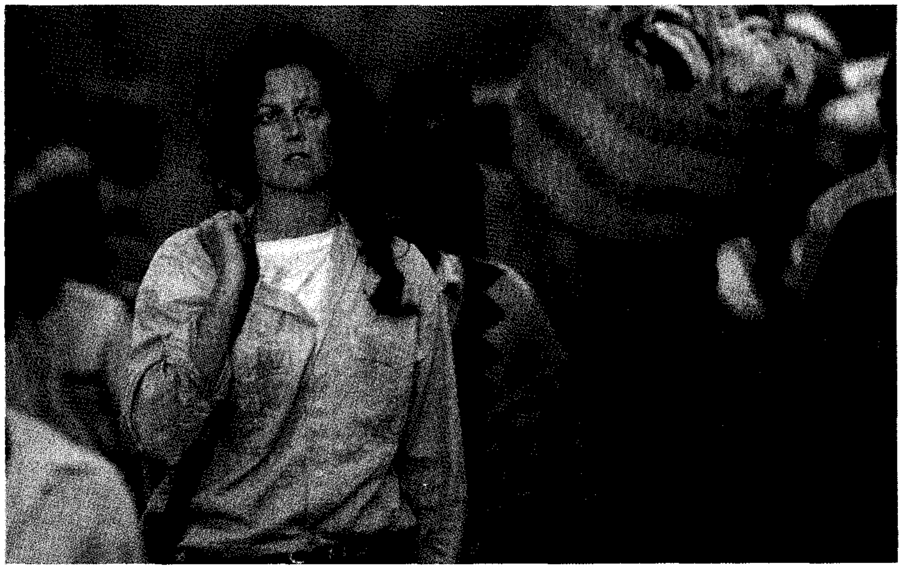
INTERIOR VISIONS/*Stewart, Tabori & Chang/$45/Rizzoli/31 West 57th Street (759-2424), and 454 West Broadway (674-1616)*

Photographs: top, © Robert Kirk; bottom, Tony Cenicola.

Movies/David Denby

HEART OF DARKNESS

"...Weaver gives full rein to Fossey's prudishness and cruelty. This Dian Fossey is a tragic figure, to be feared and pitied..."



BY LOVE POSSESSED: *Sigourney Weaver's performance dominates* Gorillas in the Mist.

I CAN THINK OF FEW RECENT PERFORMANCES that have dominated a movie as thoroughly as Sigourney Weaver's dominates **Gorillas in the Mist.** Through its first half, Michael Apted's portrait of American primatologist Dian Fossey, who went to Africa in 1967 to save the mountain gorillas, has the square, strenuous self-approbation of a movie made to impress children. Excellent stuff for a rainy day at camp: A heroine struggles against reversals to perform a great deed. But then the obsessional side of Dian Fossey's character takes over, and Weaver becomes a hurricane. Fossey enters her own heart of darkness, from which death is the only release.

Early on, as Fossey approaches the great naturalist Louis Leakey in order to get his backing for her trip to Africa, Weaver seems a little stiff; and when Fossey arrives in the Congo and suffers her initial problems in getting her research going, Weaver makes her tense, huffy, a rather dislikably self-centered woman who, in our eyes (though perhaps not in the filmmakers'), presumes a larger degree of cooperation in a war-torn country than she probably should. Much of Anna Hamilton Phelan's screenplay is obvious and ham-handed. From first to last, the movie is entirely incurious about the native cultures Fossey is busting into and attempting to instruct. Only Fossey's drives and needs matter. That the poachers who slaughter the gorillas for profit might be hungry and have no other way of earning a living isn't an issue anyone raises.

But all is forgiven when Dian Fossey, settled on her mountaintop in Rwanda, comes into contact with the animals—beautiful beasts, almost pitch-black, with thick crowns of fur standing up around their heads. The huge silver-backed males, alarmingly mobile, roar and screech and pound their chests—the hollow thumps sound like syncopated dance rhythms played on coconut shells. As the animals advance, Weaver sits on the ground submissively, head tucked in, arm extended. In time, her feelings of awe give way to a fierce longing to protect the gorillas.

Bryan Brown shows up as Bob Campbell, the photographer who becomes Fossey's lover (and worldwide publicist). Brown does his job—he's charming—but he's also just a diversion, placed in the movie only to prove that Fossey was human. He leaves, and the true Passion of Dian Fossey commences. Fossey becomes the surrogate mother of a species. Fighting the Batwa poachers and the white trader who hires them, she sustains the kind of rage that enhances and diminishes a human being at the same time. Weaver stalks around her mountain domain, her jaw jutting out, her shoulders hunched forward. She looks more and more like a gorilla, though far less gentle, giving full rein to Fossey's prudishness, censoriousness, cruelty. Could Fossey have saved the animals with diplomacy or by finding other ways for the Batwa to make money? The movie doesn't ask; perhaps it shouldn't. This Dian Fossey is a tragic figure. She is to be feared and pitied.

FOR ABOUT AN HOUR OR SO, DAVID CRONENBERG'S **Dead Ringers** feels like the most sophisticated horror comedy ever made. Shot on elegantly monochromatic sets (the color of silver fox), this scandalous but suave movie bristles with intimations of the obscene just barely held in check by the director's smooth and satiny new manner. Cronenberg has changed direction. The creator of the sticky-messy, sugar-fit horror classic *The Fly* (1986) now exhibits a cold, formal control; he offers an erotic vision of frigid knowingness, titillating us with dry-ice chic.

In Toronto, identical twins Elliot and Beverly Mantle (both played by Jeremy Irons) have grown up to become celebrated doctors. Elliot and Bev, whom no one can tell apart, take turns managing their fashionable silver-walled fertility clinic. Elliot, who is worldly and charming and also a bit of a swine, raises the money, makes speeches, and seduces beautiful women, whom he then turns over to morose Bev, a stay-at-home drudge who does the basic research that has made them both famous. Bev also has a thing about strange surgical instruments—pronged, gleaming things that look to us like medieval torture devices. The two men, of course, are the complementary halves of the traditional horror-film mad scientist.

When one of them examines the celebrated actress Claire Niveau (Genevieve Bujold) and discovers she's a gynecological curiosity (she has three cervixes and three... oh, never mind), he insists that the other also examine her. Elliot starts an affair with Claire, who can't tell that two different men are working her over. Soon enough, Bev is making love to her, too. The ravishing, masochistic Claire, who enjoys being tied up as well as other specialties, entices moldy Bev with a

Photograph by Murray Close/Sygma.

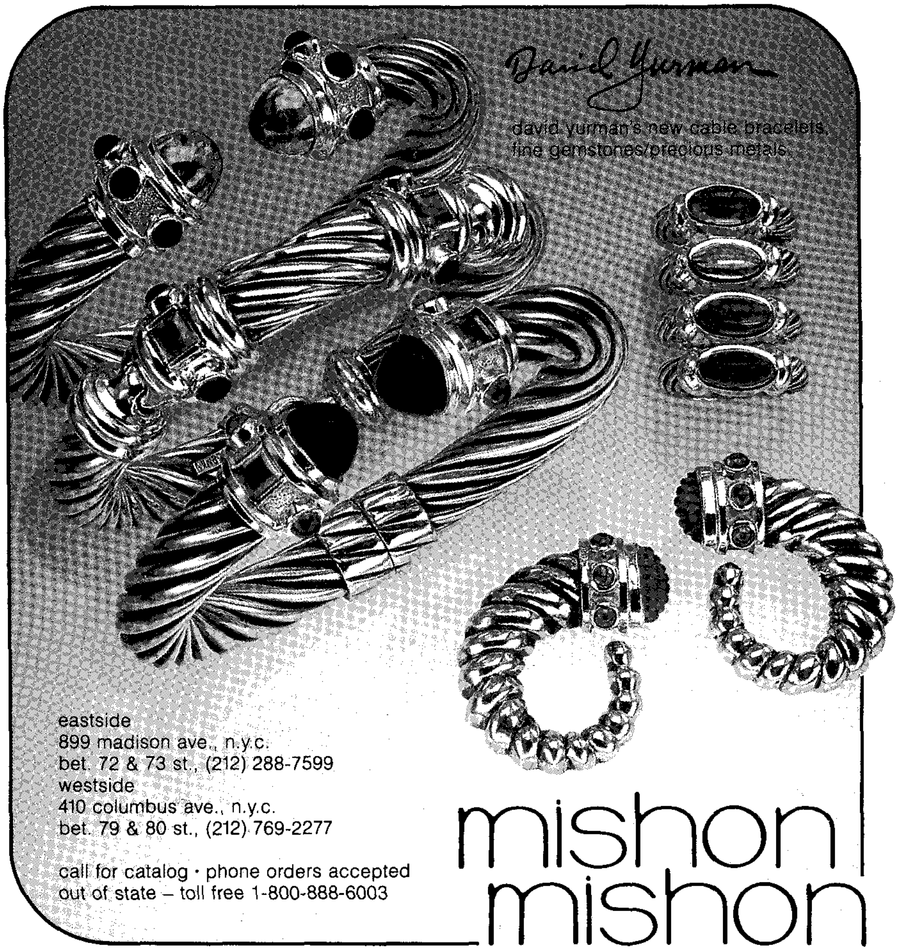
reckless, game-playing sensuality that he's never experienced before, and he falls in love. Genevieve Bujold heats up the screen here with a mixture of ravenousness and vulnerability; she is a most civilized avatar of exotic, naughty pleasures. Caught, Bev begins to take a variety of drugs with Claire, and he soon becomes addicted.

Cronenberg's wit, as you may have gathered, has a distinctly misogynistic underlay—the chilly way the two gynecologists treat Claire as a medical oddity who would be fun to sleep with is certainly hostile, and so are the weird gynowitticisms about how women's insides should be just as beautiful as their outsides (not even John Simon has gone that far). But the jokes and perversities are elegantly done, and when Claire realizes she's been sleeping with two men, Cronenberg allows her a fine moment of justifiable fury.

In his twin roles, Jeremy Irons gives his first entertaining performance. To Bev he brings an exaggeration of his usual gloom—grindingly decent and thoughtful, he's positively white with self-suppression, chewing his lower lip as he suffers over delirious dirty thoughts. Indeed, the scrupulous, high-minded Irons should consider casting off the unwearable mantle of Olivier and indulging this newfound talent for fancy trash roles. His Elliot is a fine caricature of elegant caddishness—intelligent, clipped, utterly devoted to his own pleasure.

Claire leaves to shoot a movie, and Bev, dazed from drugs, slips into paranoia and madness; his vaginal obsessions take over, and he creates a new set of crazy surgical instruments. Here's where Cronenberg, adapting (with Norman Snider) a book by Bari Wood and Jack Geasland, loses his debonair cool. I think I can state as a general aesthetic rule that a man menacing a woman's genitals with steel prongs is not amusing. The movie becomes ghoulish, claustrophobic, even stupid as Cronenberg holds too narrowly to the logic of the horror-film genre.

Dead Ringers, it turns out, is another film about *amour fou*—not the love of two brothers for the same woman but of two brothers for each other. Elliot and Bev are so close, sharing the same blood system, that the one cannot feel anything without the other's also feeling it. When Bev goes over the edge, Elliot goes over with him, and Claire—wonderful Claire—is practically dropped from the film. Instead, we get an operating scene with doctors in scarlet capes looking like torturers from the Inquisition; the scene is hell for men as well as women to sit through. There is an excess of romantic disintegration, and an utterly predictable, disgusting *Liebestod*. In the end, Cronenberg's madness parallels Beverly and Elliot's. ■



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The Insatiable Critic/Gael Greene

CIAO-CHOW

"... San Domenico's raviolo in brown butter is uniquely voluptuous. And fast-seared goose liver with onions is a knockout..."

SFUZZI: *The house drink and wonderful pizzas draw locals and the lovelorn.*

SHIFTING FOCUS FROM AUGUST-BY-THE-sea to the ferment of autumn in Manhattan is always wrenching. But I'd been hearing mewings about **San Domenico** all summer, so I didn't stop even to shake the sand out of my shoes before rushing over. Five years ago, I'd followed the Michelin two-star beacon to San Domenico in Imola, outside Bologna, where the Point-and-Troisgros-schooled chef, Valentino Marcattilii, spun ethereal pastas in a silent stone house steeped in nineteenth-century tradition.

So I'm dashed to find the Central Park South graft sleek of marble and terra-cotta tile. Though the coach-leather chairs are handsome and the hanky-draped fixtures amusing, orange—as in the Sunkist tablecloth and tatted doily on each silver service plate—is my least favorite color. And the bidet in the ladies' room isn't just silly; it verges on obscene.

The waitresses in the ruffly caps and aprons of Victorian housemaids have lost a period primness in translation from the Italian. They are American women here, towering over the waiters, symbols of domination, not coy submission. And the crew, in their colorful costumes—Barolo red for the captains, green and black for the busboys—are, so far, slightly unsynchronized and fated to drop something clattery at least twice a day.

Still, in the onrushing swarm of copycat Italian restaurants with no regional ties, San Domenico is another glorious gift from the Italian chauvinist Tony May, importer of the wonderfully Roman Sandro's and the breathtaking Palio. And a certain privileged rabble, our town's creative elite and the rich fish that swim in their wake, are already three deep at the bar, panting to throw greenbacks like confetti—easily $75 a person at dinner, possibly $90. Lunch is calmer, less imperative, cheaper ($29.50 prix fixe). I'm watching Oscar de la Renta bump his head on the low-hanging light bowl minutes before I bump mine. (I'll do anything to be chic.)

If I'd skedaddled away forever after one desultory dinner and a less-than-thrilling lunch, I would have missed the house's cuisinary triumphs: crisp-edged sweetbreads in garlic-touched tomato sauce, shrimp and white beans heady with ripe green olive oil, tangy smoked goose breast with slivers of zucchini and parmigiano shards, robust bean-and-barley soup with pasta and an undertone of rosemary and sage.

The charm of homemade spaghetti, slightly bouncy in its banal sauce, eludes me. And the rich-as-Croesus goose-liver cream that bathes the agnolotti might seem heaven-sent to you; it's overkill for me. The raviolo that spills a soft-poached egg yolk into brown butter is uniquely voluptuous, but it will be infinitely more seductive once fresh truffles wing their way here again. Gnocchi with matchsticks of potato are splattered with a supernal pesto. The day's special risotto wafts an intoxicating essence of wild mushroom, and at lunch, pennette sprinkled with chopped black olives and shrimp and browned bread crumbs has a classic Italian elegance.

For my taste, the fish is overcooked, though the salmon would please most palates, and it's lovely, cut in petals on a pool of butter-enriched broth. We are happy with moist braised guinea hen with cabbage, a bacon-and-cream-swathed veal chop, and lobster fricassee with artichoke when artist-cookbook writer Ed Giobbi stops by to report that fast-seared goose liver with onions is a knockout. He's right. Don't miss it.

There are no desserts to faint over, but the homemade gelati and sorbetti come in irresistible little pastry cups. Brandy-spiked prunes flank a sponge-cake-and-lemon-cream zuccotto. And mascarpone cream with espresso sauce is a near-tirami su for those addicted.

San Domenico, 240 Central Park South (265-5959). Lunch, Monday through Saturday 11:45 a.m. to 2:30 p.m.; dinner, Monday through Saturday 5:45 to 11 p.m., Sundays 5:30 to 10 p.m. A.E., C.B., D.C., M.C., V.

HERE'S **Sfuzzi,** NEW SPICE FOR THE MELTING pot—a sprout from Dallas. Cowtown *ciao*-chow... Texas *cucina.* Pizza, pasta, and meatballs designed by someone who loves everything Italian.

The nomadic lovelorn are already thronging the bar, nursing white-wine spritzers. Not Ivy Leaguers or Eurotwinks or fashion's darlings—it's not the tide of black moths drawn to downtown heat. But it's hot. Mostly women. Inside, they hawg the powder-room mirror, borrowing blusher. Outside, at midnight, they huddle in line, powdering and posing, amazons of the urban hunt.

The mating slows a bit on Sunday. Tonight's for grown-ups, sipping the house potion, the un-Bellini-able Sfuzzi—a

Photograph by John Chiasson/Gamma-Liaison.

frost of sparkling wine, peach purée, and peach schnapps. Suddenly, a surging multitude presses through the door, from Lincoln Center, perhaps. "I didn't know you catered to tour buses," a neglected customer grumps to the trio at the greeters' podium. At this point, Manhattan has more peeling ruins than Pompeii. Sfuzzi's *faux* decay, tattered gold leaf, and crumbling columns are scarcely original. But the vast sweep of space is winsome, a bit dark considering all the clever fixtures and the lights that move on guy wires. Mark the stylish details: peppery cheese twists in terra-cotta wine coolers at the bar. A twin-necked cruet for oil and oil (extra-virgin, perhaps, and minimally virgin). Good-looking glazed rectangle for the napkin-wrapped bread—great herb loaves and Eli's chewy ficelles, to dip into the basil-and-garlic oil poured for you in a small saucer.

Boutique pizzas—grilled salmon with caramelized onion and pesto, roasted peppers with tomato, basil, and mozzarella, or daily improvisations—are wonderful. They arrive on a wooden round perched on a metal stand. What else is great? Nothing's as sublime as the bread or as much fun as the pizza. But most everything is acceptable: If a fish or a chop or a bird is too cooked or too bland or too sweet, there is likely to be a zesty hill of peppers and tomato, red and yellow. What will the chef do for savor when the too-brief season ends and tomatoes go back into fitful hibernation?

The fried calamari could be crisper—it's spiffily served on pottery, too, with a duo of sauces, marinara and garlic mayonnaise. Has the seafood salad been spruced up a bit for a recognized critic? Sprightly scallops and baby squid nest in twin radicchio cups next to shrimp on nicely dressed greens. Huge rations of pasta in deep black bowls ($11 to $16, $8 the half) are marvelous tonight, excessively sauced but delicious—tagliatelle with grilled chicken and gorgonzola, and lasagna with tomato, spinach, and pesto. Someone has garnished both with scallion and pale celery leaves. Pesto is scattered everywhere, too... a bit repetitious, but it adds real oomph. A few evenings later, the pesto-and-leaf tosser is out and everything seems slightly pallid, but the veal meatballs in pungent tomato sauce (see the menu for "splitables") would be great on plain noodles if the chef's willing to do it.

Zucchini cake is moist and fruity. But gluey cheesecake, cappuccino pie with a cinnamon overdose, and a chocolate terrine that tastes like shaving cream could drive you to drink. Happily, there are nine grappas, five dessert wines, and a quartet of ports on hand.

The waiters in their unisex blazers with the embroidered Sfuzzi logo really want to please. They do the pepper-mill trick (in case you're too lazy to wield the mill poised on your table) and grate fresh Parmesan from a huge hunk anywhere and everywhere... on your arm, if you wish. "Is everything all right here?" our waiter asks. Informed that nothing's been served yet, he is undaunted. "Isn't the oil wonderful?"

Sfuzzi is about fun food. And it *is* fun, a bit high-priced (with appetizers $6 to $13, entrées $12 to $24, slightly lower at lunch), but budgeteers can find "splitables" scattered through the menu. Be warned—it's noisy, like riding a hurricane. Sfuzzi may be operating on the Hard Rock Cafe theory: Noise keeps the tables turning.

Now if only they'd cushion the din and coach the kitchen—the West Side really needs a lovable Sfuzzi. When the fickle lemmings move on, the house will be grateful for old fogeys and young families from the neighborhood, and the ravenous, pouring out of Lincoln Center.

Sfuzzi, 58 West 65th Street (873-3700). Lunch, daily 11:30 a.m. to 3 p.m.; dinner, Sunday through Wednesday 5:30 to 11:30 p.m., Thursday through Saturday till midnight. A.E., D.C., M.C., V.

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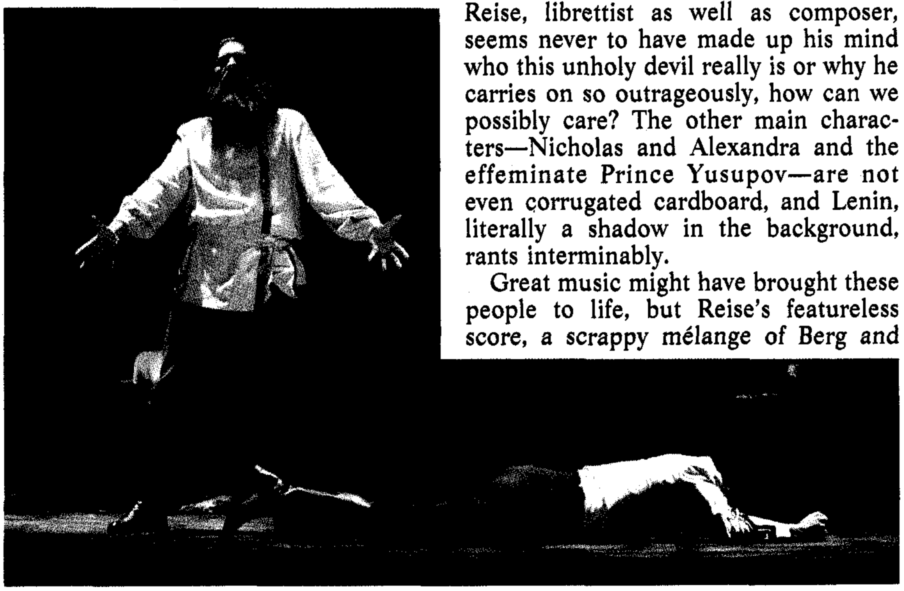
Music/Peter G. Davis

DEVIL'S DISCIPLE

"...For unfettered flamboyance, few antiheroes equal Rasputin; Reise's mad monk is more a muddled bore than a charismatic..."

THOSE INCLINED TO BE SCORNFUL ABOUT Jay Reise's **Rasputin**—and some were, after the opera's recent world premiere at the New York City Opera—should cast an eye on an early version of the score. A copy accidentally fell into my hands a few days before the performance, and it is amazing that such a clumsy mess could ever have been hammered into the comparatively coherent work that finally reached the stage of the State Theater.



TOONTOWN IN OLD RUSSIA: *John Cheek and Henry Price at New York City Opera.*

That said, *Rasputin* is still no great success, although it contains many of the jumbo-size ingredients some people automatically think of as ideal operatic material. For unfettered flamboyance, few antiheroes can equal Rasputin, the mad monk whose lecherous appetites, devilish influence over the last czar, and grisly comeuppance have already inspired dozens of plays and films. Then there is Russia on the brink of a colorful revolution: political intrigue, a decadent nobility, Lenin stirring up the masses, and enough personal conflicts for ten operas, all of it building to a spectacular climax as the royal family is gunned down and Communism triumphs. Add a few sly contemporary allusions ("Crazy Americans! Men like me will soon rise up from their heartland," gloats Rasputin-Swaggart), and be sure to throw in some nudity, religion-with-sex orgies, a drag show, suicide, a touch of necrophilia. How can an opera with so much surefire stuff possibly go wrong?

It can when the effects add up to a pointless, crudely drawn cartoon. Watching *Rasputin* is like spending two frustrating hours in front of a boiling caldron that just sits there, furiously bubbling and steaming for no good reason. Rasputin himself is more of a muddled bore than a mysterious charismatic. Since Reise, librettist as well as composer, seems never to have made up his mind who this unholy devil really is or why he carries on so outrageously, how can we possibly care? The other main characters—Nicholas and Alexandra and the effeminate Prince Yusupov—are not even corrugated cardboard, and Lenin, literally a shadow in the background, rants interminably.

Great music might have brought these people to life, but Reise's featureless score, a scrappy mélange of Berg and Shostakovich, is ineffectually written for singers and lacks a voice of its own. The entire musical fabric is so devoid of dramatic urgency and genuine expressiveness that one wonders what on earth moved the composer to spend so much time and labor writing an opera in the first place. Unless you happen to be a Philip Glass, writing a viable opera these days is obviously no easy task.

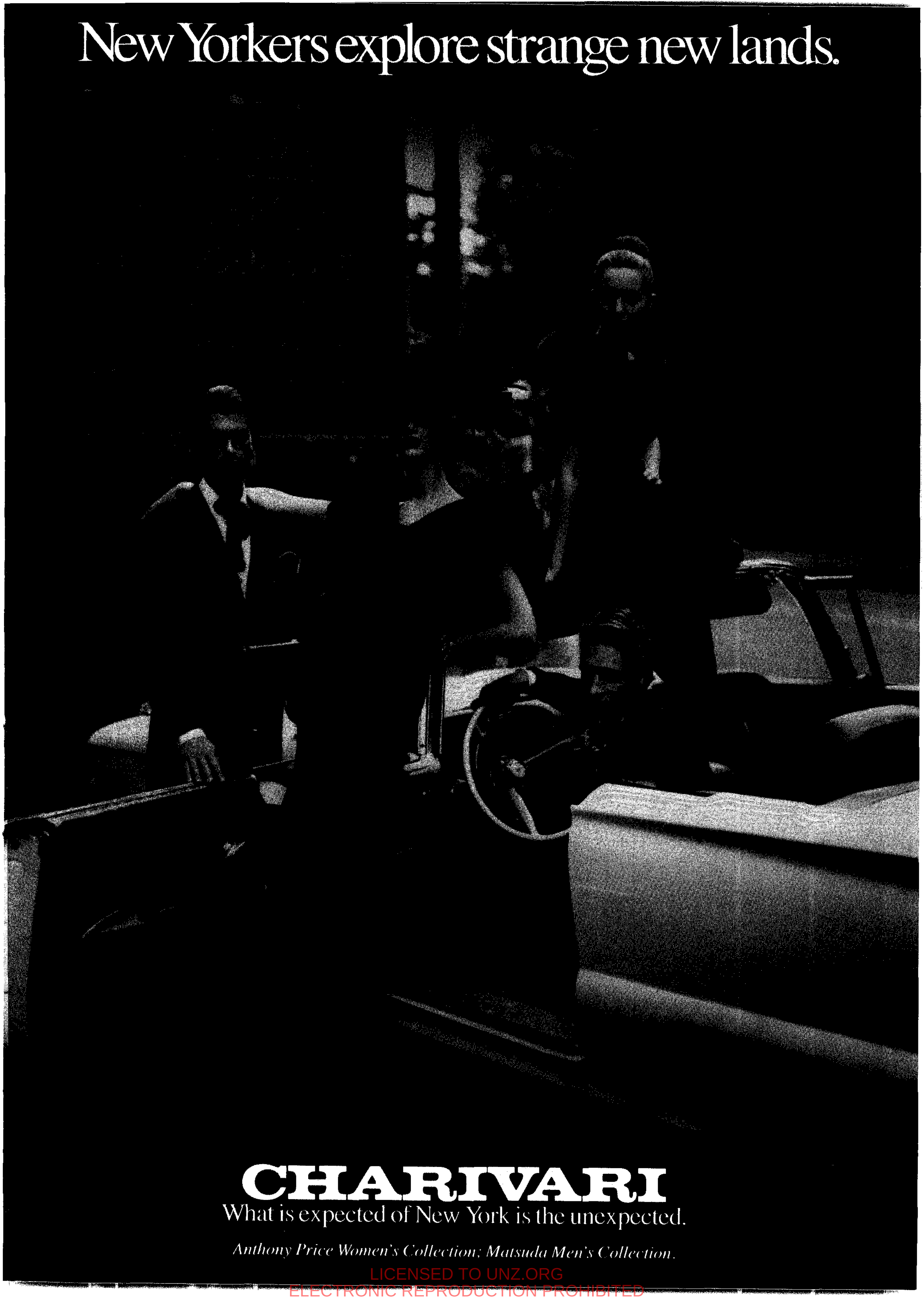
The City Opera went at *Rasputin* as if it thought there might actually be a great work buried somewhere beneath the rubble. I have a horrid feeling that the director, Frank Corsaro, still is a believer, since he had a hand in shaping the text and clearly relished the lurid goings-on. Corsaro staged the opera with theatrical flair amid Franco Colavecchia's starkly expressionistic sets, but the whole production inevitably looked like a miscellaneous collection of meaningless effects. Christopher Keene, conducting with care, kept the musical odds and ends from unraveling, and if the performances seemed largely anonymous, that was hardly the singers' fault. Margaret Cusack wrung her hands and looked pained as Alexandra, Jon Garrison was the wimpy Nicholas, and Henry Price as Yusupov had the impossible job of simultaneously selling an inept cabaret song and a bad Marlene Dietrich imitation. John Cheek did all that could be done with Rasputin, a thankless role that would probably have defeated Chaliapin.

"THE BEST IS YET TO COME," **Beverly Sills** promised confidently when she became general director of the New York City Opera, in 1979; she may still be right. The past decade has hardly been a golden age for the company, and it is time for a change. Christopher Keene succeeds Sills at the end of the current season, and there is bound to be much stock-taking before performances resume next summer. Whatever comes after that will have to be better.

If the Sills era has been dotted with peaks of excellence and excitement, they are difficult to spot from here. No important new composers were discovered. The repertory, which has become increasingly unadventurous, now consists mainly of opera's greatest hits, most of them sounding very stale in the recent performances I've seen. Few important singers have emerged from the ranks to interest voice fanciers. Too many new productions have been timidly conventional, in questionable taste, or hopelessly inappropriate—sometimes all three at once. Two music directors were appointed—Keene himself, and later Sergiu Comissiona—with no appreciable results. Forays into operetta and musical comedy have been spotty and not enthusiastically received. Despite the play-it-safe repertory, houses look far from filled, and young people stay away. The City Opera is still functional, but at some point the company seems to have forgotten why.

Of course, there have been mitigating circumstances. There always are with Beverly Sills, who was apparently fated from birth to confront more obstacles, wage more wars, fight tougher battles, and suffer more tribulations than ordi-

Photograph by Martha Swope Associates/Carol Rosegg.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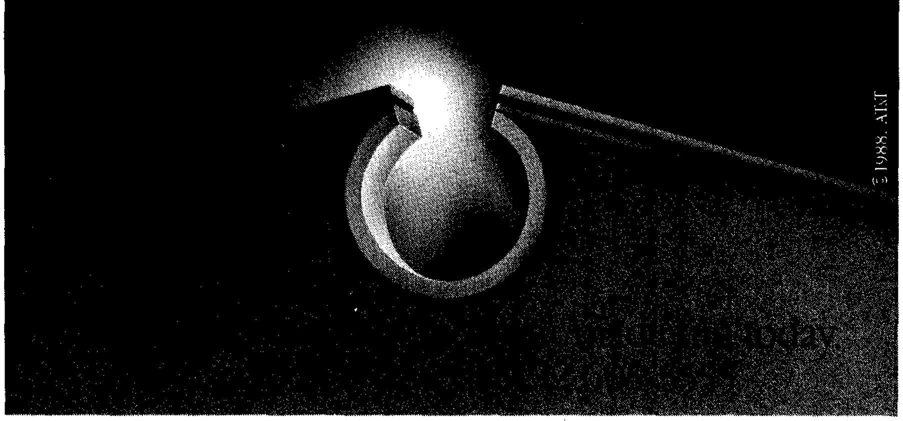

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nary people—someone should really write a good book about it. As head of the City Opera, Sills has been constantly beset by woes, among them a huge inherited deficit (which she has managed to erase), a bitter musicians' strike in 1983, and a warehouse fire in 1985 that destroyed most of the company's costumes. More colorful dramas were played off stage than on, and recent surveys of Sills's incumbency have, not surprisingly, stressed the general director's crisis-management acumen and fund-raising skills rather than her blurred artistic vision. The current regime will probably be best remembered as the one that introduced New York operagoers to the mixed blessings of supertitles—a curse to some, a boon to many, and a useful marketing tool for the company, but irrelevant if a performance or production lacks distinction.

The prevailing cautious, ultraconservative policies must be a partial reaction to Sills's rocky first seasons, which bottomed out in the spring of 1982 with a sequence of truly disastrous new productions. Remember *I Lombardi, L'Amore dei tre Re, Medea,* and *The Grand Duchess of Gerolstein*? Little of compelling interest has reached the stage since then, but neither have there been any equivalent embarrassments. The City Opera's most valuable tradition—taking a chance on a recently composed American work—continues to be a priority, and thank goodness for that. Opinions may differ about *Candide, Of Mice and Men, Sweeney Todd, Akhnaten, The Life and Times of Malcolm X, Casanova,* and even *Rasputin,* but they each deserved consideration, and that alone helped give the company some artistic credibility. The productions of those contemporary works also showed today's City Opera at its most invigorating, responding to a challenge and rising to the occasion with something like the team spirit of the old days.

With luck, Christopher Keene will encourage that sort of enthusiasm, build on it, and help bring the City Opera back to life. Apparently Keene intends to restrict his music-making activities and concentrate on artistic administration—just as well, considering his limitations as a musician and all those perfunctory, ill-tempered performances of standard-repertory opera he has conducted over the years. As the company's music director, Keene must have been severely checked by Sills's reluctance to delegate authority, but now his eager advocacy of the new and unusual should have an opportunity to flourish and show more positive results. In any case, the City Opera desperately needs to make hard decisions about what kind of a company it wants to be, find a fresh identity, and give us the best opera it possibly can. ■

Books/Rhoda Koenig

A POET BEHIND BARS

"...With *Grey Is the Color of Hope,* Ratushinskaya does what all good poets do; she restores the breath of life to commonplaces..."

Grey Is the Color of Hope, *by Irina Ratushinskaya. Translated by Alyona Kojevnikov. Alfred A. Knopf; 355 pages; $18.95.*

I SUPPOSE I HAVE FRIENDS WHO COULD read *Grey Is the Color of Hope* without exhilaration or tears, but I would rather not know who they are. Irina Ratushinskaya, the Russian poet who at age 29 was sentenced to 7 years in a prison camp and 5 years of internal exile, does with her memoir what all good poets do; she restores the breath of life to commonplaces—in this case, "unswerving faith" and "triumph of the human spirit."

Ratushinskaya began her sentence—for writing "anti-Soviet poetry"—with a higher heart than one would expect of a young woman with such a term yawning before her. On the last day of her show trial, her husband announced that he loved her, and, "turning to the judges, he told them exactly what he thought of them and their proceedings... and then, just before they managed to hustle him out, one last look at me. Tell me, dear comrade judges, has anyone ever looked at you like that?... No, of course they haven't. And that is why you cannot understand how I can face the journey to the camp with a smile." Transported with ordinary criminals to Camp 385 (officially designated as "railway property," she says, since the Soviet Union admits to no such places), she immediately repeated her offense by smuggling them some of her poems. "I have no intention of spending the next seven years in camp cowering in silence like a frightened mouse," she writes. "That would be playing right into the hands of the KGB, whose aim was to make me fear giving my poems to anyone."

What is even more remarkable is that Ratushinskaya's will remained unbroken to the end of her imprisonment. (She was released after three and a half years, and she and her husband now live in London.) And what is more impressive still is that she was not alone. All the inmates of the "Small Zone" for political prisoners joined in defying the authorities. While they agreed to perform the slave labor that turns the wheels of Soviet socialism (sewing 70 pairs of industrial gloves a day), they would not wear identity tags, participate in propaganda sessions, take part in camp maintenance, or show their jailers any deference whatsoever. "Had we in the Small Zone valued our skins above all else ... we would have ... licked boots as ordered, and called ourselves 'free.'... But now I am no longer alone, I am amongst my own kind. What luck!"

POETIC JUSTICE: *Irina Ratushinskaya, freed from prison camp.*

When the insubordination becomes too much for the prison authorities to bear, the politicals are subjected to even worse treatment than their usual diet of scraps of uncleaned fish and heavily salted gruel, and their usual thin gray clothing during the Russian winter. Ratushinskaya spends a total of four months in an isolation cell, wearing only a low-cut smock while snow blows through broken windowpanes and guards push starvation rations under the door. But, in a show of solidarity when one of their number is punished, the other women starve themselves, a hunger strike being their most potent weapon against a government with some sensitivity to foreign opinion. Even the prison cat turns subversive: She brings the women a dead mouse and indicates it is not pest control but dinner ("Receiving polite refusals every time, she saw that a hunger strike is a serious matter, and tactfully took the mouse aside to eat so that nobody would see").

Ratushinskaya tells most of her brutal facts with tremendous gaiety, even chirpiness; she might be describing life in a girls' school, full of games (Hide the Bible) and jokes ("A real lady never eats heavy food after six o'clock," the inmates pronounce, laughing, over their tiny meal). On Ratushinskaya's birthday, she is presented with a ruffled shirt made out of a bed sheet and, in recognition of her art (she has continued secretly writing poems), a laurel wreath: "The bay leaves have been carefully fished out when we chanced to get them in our skilly during the past months." To cheer themselves up during a holiday while they are on hunger strike, Ratushinskaya and her friend draw a Christmas tree with a paste made of water and contraband tooth powder. "I did the top and middle part and Natasha, lying on the floor (she was unable to get up by that time), drew the trunk."

Ratushinskaya does not leach away her own or her companions' strength with pity, but her heart goes out to the nonpolitical prisoners, who cringe before their guards and who, instead of friendships, have self-destructive lesbian passions. One woman refused to see her husband and two-year-old son, who had been allowed a rare visit, because she wanted to be faithful to her lover. Ratushinskaya learns that the criminal prisoners will inhale powdered sugar, risking tuberculosis, in order to be sent to the hospital, "where you get issued with milk." But in the hospital, there is no release from labor: The patients must clean the floors and carry coal to the boiler room. Those in the Small Zone, Ratushinskaya says, have PEN and other organizations to speak for

Photograph by Mark Ellidge.

them. Who will speak for the prisoners with no political convictions or artistic talent? Although Ratushinskaya suffered severe malnutrition, though she lost the skin from the soles of her feet and she may never be able to bear a child, she considers herself lucky: "I survived, I did not betray my conscience, and the man I love was waiting for me when I came out. . . . What else can one ask for?"

Ratushinskaya's story is, in a way, more bearable than memoirs of the Holocaust: If one cares to take readings on a thermometer in hell, it is true that what was done to her was not nearly as bad as what befell the victims of the Nazis. And yet, in another way, it is more dreadful, because what she writes about happens today, to the citizens—4.5 million, she says—of a regime we succor. "There are concentration camps that have become memorial shrines," Ratushinskaya writes. "Auschwitz, Treblinka. . . . I fear that it will be a long time before [ours] becomes a memorial to times gone by."

Anything for Billy, *by Larry McMurtry. Simon and Schuster; 382 pages; $18.95.*

BILLY THE KID RIDES INTO THE WEST IN Larry McMurtry's laconic new novel, no young Lochinvar but a wayward teenager, "almost a runt, and ugly as Sunday." When he isn't shooting the wrong people, however, he does have the charm of vulnerability, a sort of combined James Cagney and James Dean.

Billy's appeal is not lost on Ben Sippy, a Philadelphia gentleman who, obsessed with dime novels, turns to writing them, and then heads for New Mexico in an attempt to live out his fictions. He is apprised of the dichotomy between reality and art a bit more rudely than most authors: When he rides alongside a train, firing his pistol in the air, the engineer just waves and laughs and keeps going. On hearing this story, Billy, when he can manage to speak, explains the correct procedure: "Shoot the conductor."

Billy also brings out the maternal and the killer instinct in women—the half-Mexican bandit Katie Garza, who proves his undoing, and the exquisite and sinister Cecily Snow, an English beauty who lives in a turreted mansion among morocco-bound volumes, a strawberry arboretum, and souvenirs from home. "On a platform . . . were fourteen stuffed ponies, each with a brass nameplate in front of it. . . . 'The Cavendish ponies,' Cecily informed me. 'My mother was sentimental about her childhood.' "

Anything for Billy is a sophisticated dime novel, at once gently parodying the excesses of the form and reveling in them. In the end, it is a rather thin conceit, but McMurtry knows how to keep it racketing along, from bucket of blood to entertaining absurdity. ■

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BACK TO THE FUTURIST

"...The Metropolitan's Boccioni show is possible only because his art and life now seem so ordinary, perhaps even quaint..."

ALMOST EIGHTY YEARS AFTER THE FACT, Futurist hype still makes great press, even if you suspect that this group of modernist malcontents could talk a better line than they could paint. "We are young and our art is violently revolutionary," gushed **Umberto Boccioni** around 1912, writing a paean to the youth cult that runs through this century, including the Hitler Youth and the Red Guard, if not most of the Western World's art schools.

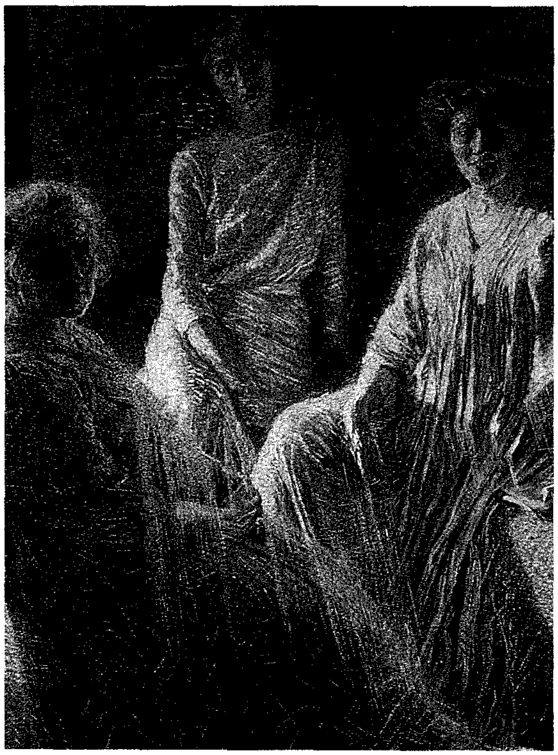
Boccioni had a laser-eye view of the future: Impatient with the dying order, he goaded sleeping Italians "to Americanize ourselves, to enter into the overwhelming vortex of modernity through its crowds, its automobiles, its telegraphs, its bare lower-class neighborhoods, its sounds, its shrieks, its violence, its cruelties, its cynicism, its implacable careerism—in short, to present all the savage antiartistic aspects of our time."

Too bad he isn't around—I would like to see what he thinks about modern careerism, cynicism, violence, and cruelty. Boccioni died in the First World War, conveniently missing the mayhem he advocated. The Metropolitan's show, which is being billed as the first Boccioni retrospective in this country, is possible—one imagines—only because his art and life now seem so ordinary, perhaps even quaint.

The Futurists were great polemicists, and their diatribes, collected at the back of the Met's catalogue, are rollicking fun, as pugnacious as the best posters on a SoHo street corner.

The obnoxious tone was brilliant provocation, aimed at insulting anybody within hearing—the first astute artistic onslaught on the modern press. But aside from tilting at the common folk and the art establishment, what, exactly, did the Futurists do?

This is a curiously deflating exhibition. Boccioni created several undeniable masterpieces—including *The City Rises,* with its great foaming horses; the sinister *The Laugh;* and the three crucial paintings in the voyager series, *States of Mind.* All were done between 1910 and 1911 and are owned by MOMA. Except for Boccioni's first small modernist picture, *Riot in the Galleria,* which comes from the Pinacoteca di Brera in Milan, and the cityscape *Simultaneous Visions,* from Wuppertal, the most important pictures from those two peak years in Boccioni's career are nearly as familiar to New Yorkers as *Les Demoiselles d'Avignon.* The rest of the museum's exhibition—before and after these years—falls away.



BEFORE THE REVOLUTION: Three Women, *1909–10.*

Boccioni's style before 1910 was awkward and studiously up-to-date; you can see why he strutted so hard and crowed so loudly. Influenced by Giacomo Balla, who knew a lot about the Impressionists and their Italian variants, the Divisionists, Boccioni was just a young artist desperately searching for a sense of himself. He did very nice impressionistic pictures broken into a rain of color, like a cross between Seurat and Bonnard—influences that filtered down to him indirectly, as did symbolism, which caught him up momentarily in its dour depths.

The pleasantly hazy luminism and advanced color effects in a picture such as *Three Women,* done just a few months before *Riot in the Galleria,* are undercut by a static, quiescent, Sargent-like composition: It lacks... dynamism. Shortly afterward (following a visit to the Futurist literary impresario F. T. Marinetti), Boccioni discovered modern flux, which coincidentally solved his composition problems. The "Aha!" rings through his work until the end.

His early work, which has its charms, overstays its welcome. The kitschy last two paintings suggest that he had begun to turn back to a dismal quietude. In between, Boccioni is everything his hostile public asked of him—an Italian rooster—picking fights with the Cubists during his visit to Paris in 1911, when his paintings nevertheless acquired very Cubist-looking African masks and planar divisions. But for a few years, Boccioni successfully pulled the plug and turned the world into a vortex, without having to watch it go down the drain. (Fifth Avenue at 82nd Street; through January 8.)

Mike Kelley, PROVOCATEUR AND performance artist—a graduate of the conceptually oriented California Institute of the Arts—is a subtle fellow. His installation at Metro Pictures is a harangue about the meaning of art-making: alternatively wry, funny, ironic, despairing, and searchingly observant. In one case, a canvas has accreted a layer of stuffed bears, afghans, doilies, Raggedy Ann dolls, a crocheted monkey, and a yarn octopus—the kind of projects touted by the homemakers' magazines, made for grandchildren, and ignored by their recipients. It's called *More Love Hours Than Can Ever Be Repaid.*

Kelley's titles are the conceptual index to his work. This one suggests parallels to the kinds of questions an artist asks himself about making art. Is it not, maybe, a fruitless pursuit, an obsession only for him? He thinks he's pursuing beauty, love, and "higher life"—just like grandma knitting her doilies. On the other hand, the crocheted monkey is unbearably cute; art is supposed to be more or less austere and uplifting. Yet what *is* the difference? You spend most of this exhi-

Photograph: Banca Commerciale Italiana, Milan, courtesy of the Metropolitan Museum of Art, New York.

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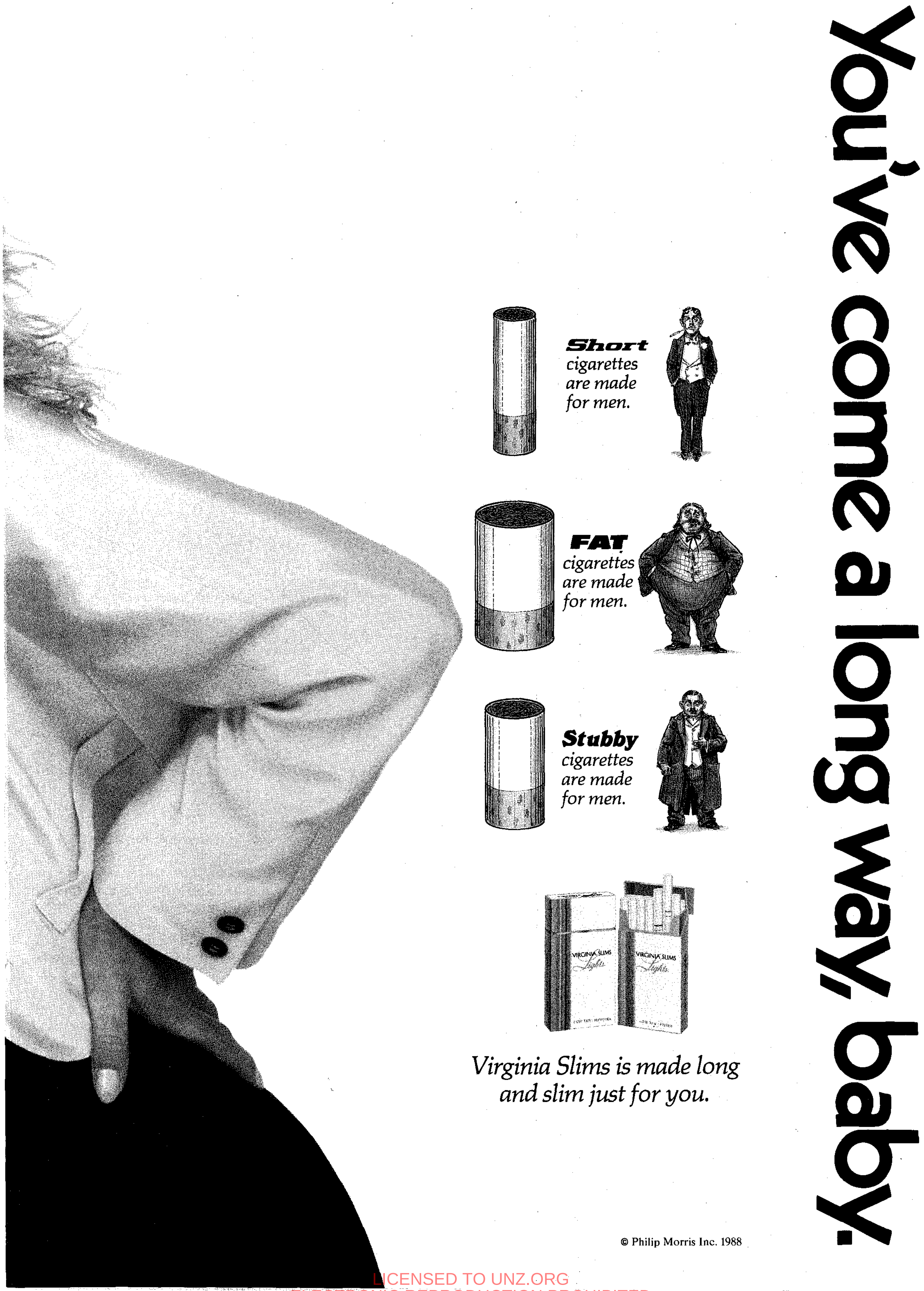

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bition ricocheting around in the issue. What is the reason for art, anyway, and why should the artist expect redemption from a useless activity?

There are also banners, made of felt in an arts-and-crafts mode, fitting into the handwork theme. They present a medley of uplifting or discomfiting slogans; the message, in other words, sometimes fights the medium. Kelley wants to pursue the sermonizing potential of banners—including the kind that billow in front of the Met—but he is of two minds about elegance. Generally, he resists, but sometimes he relents: for instance, in a banner that converts a splash of paint into a cloth splash, like a less meditative Roy Lichtenstein.

Unlike the "love objects," which give up all their emotional content at first glance, Kelley's work can be annoyingly coy, though with patient decoding it reveals itself. I was ready to walk right by the set of six schematic paintings including drawings of the brain, kidneys, eyes, and a scrollwork of intestines. The series title—"Incorrect Sexual Model"—stopped me, by suggesting the biological rationales people use to enforce sexual stereotyping. In the "ideal," the version called *Utopia,* the image is bifurcated down the middle and the organs divide into "right" and "left" in good, biology-textbook bilateral symmetry. In *Homosexual Couple,* the organs are identical—all rights, no lefts. And so it goes, through increasingly esoteric puns on the "biological laws" of sexuality. Eventually, you come up with a bitterly funny commentary on stereotypes of homosexuality, which is presumed "strange" because of people's unconscious urge for symmetry. Kelley has a taste for the bittersweet; you forgive him his overindulgence in games. (150 Greene Street; through October 1.)

THE GERMAN **Eberhard Bosslet** BLAZED A path through the European art shows, particularly the last Documenta, and is now getting concentrated exposure in New York. A recent entrant in the school of brutalist sculpture, he uses a familiar vocabulary: industrial materials, wrenched out of their workaday context, jarringly proclaiming themselves art. What I like is the unexpected presence of steel filing drawers, wrapped and bound by the type of metal strapping tape used to seal cartons. Even better, he concocts paintings out of a plaster compound layered over galvanized sheet metal; geometric images are scored into the material layers, becoming forceful abstract signs. Despite the late-sixties tactics, this breathless macho constructivism takes on issues that seem quite ungrudgingly current. (John Gibson Gallery, 568 Broadway, at Prince Street; through October 8.) ■

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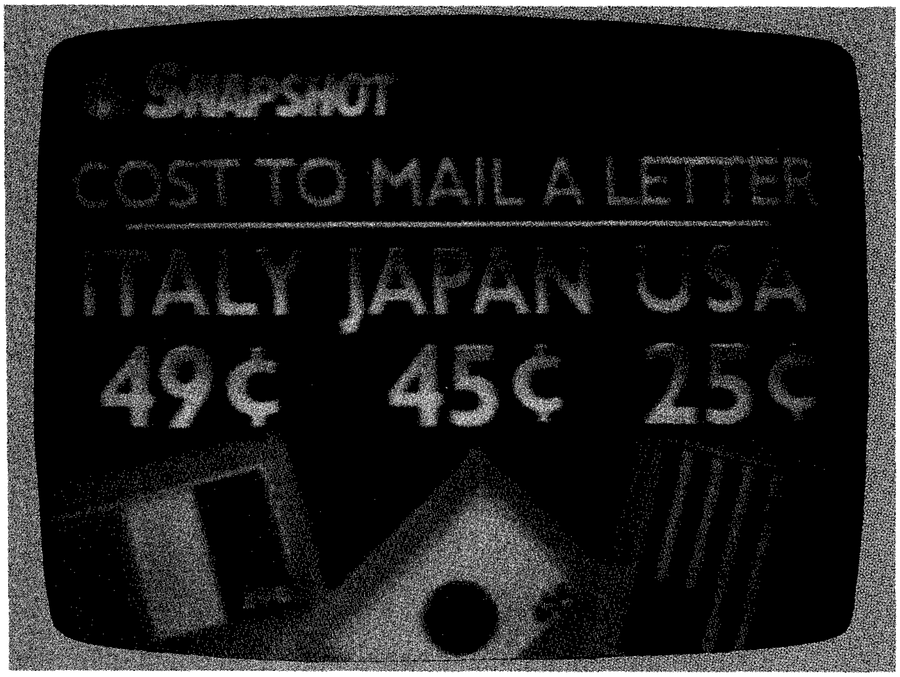


ALL THE NEWS THAT'S FUN TO WATCH: *Postage graphic from* USA Today: The Television Show.

BETTER TO THINK OF **USA Today: The Television Show** (weeknights; 2:05 to 2:35 A.M.; Channel 2) as a kind of anti-news, a rain dance, a jumpy feel-goodism. As Aztecs munched *teonancatl*, the sacred mushroom; as Zaparos drank *ayahuasca*, a hex potion; as Mixtecs ate *gi-i-wa* puffballs and the Peruvian Yurimagua were partial to an alkaloid exudate of tree fungus very much like belladonna—we watch Edie, Robin, Kenneth, and Bill to get out of our heads and out of history.

I'm not saying there's absolutely nothing to learn from anything you'll ever see on *USA Today*. On Friday, September 16, at 2:20 A.M., I learned that for a million bucks, 17 percent of the American public would throw their pets off a cliff.

Of course, this "public" consisted merely of those who responded to a poll in *USA Today* (The Newspaper) that asked, "What Would *You* Do for a Million Dollars?" We weren't told whether readers *volunteered* to throw these pets off a cliff or if the old heave-ho was a sinister option suggested by the newspaper. Nor whether the pets in question were cats, parakeets, goldfish, or iguanas. Nor whether the readers of *USA Today*, as a group, love pets less than do the readers of, say, *Architectural Digest*.

Besides this bad science of the weird sample, there is a larger philosophical problem. Like its print parent—for which, really, it's a frenzied commercial—*USA Today: The Television Show* relies heavily on polls. Polls inquire into our feelings. Feelings are squirmy and inchoate. Asked about and quantified, soft feeling becomes hard fact without any action. Suddenly, on television, our clouds of anger, unction, and blank uneasiness are colored in with an electronic crayon. Innocent of behavior, *we* are the news. This gets us into Bohr and Heisenberg and Wittgenstein, where nobody wants to go, especially at two in the morning.

But there I was, when I should have been in bed, on Monday-Tuesday of the first week of the rest of our bionic lives. The inaugural *USA Today* spent more time interviewing Brian Bosworth of the Seattle Seahawks than with the mineral Dukakis and the vegetable Bush. There was a "Cover Story" on love, with sound bites from a psychologist and an anthropologist; a visit to the Neiman Marcus catalogue to look at pianos you can walk on; a featurette on Soviets and baseball better done earlier this year by William Geist on *CBS Sunday Morning*; a weather map impossible to comprehend; and a warning not to invest in gold mines over the telephone.

Such a time slot is, of course, unfair to any program and all reviewers, so I taped Tuesday-Wednesday to watch at breakfast and before dinner: a "Cover Story" on nose jobs and tummy tucks, with sound bites from a sociologist and a "fitness editor"; a featurette on how our diplomats are trained to behave in the company of terrorists; a very old story on backbiting at ABC's *Monday Night Football;* Brooke Shields on Calvin Klein; Yoko Ono on Albert Goldman; a "smokeless" cigarette that tastes like "burning socks"; telephone numbers to call if you want big-league baseball in Buffalo; and why a doodle on a cocktail napkin became the Fido Dido fashion craze.

I was going to watch Wednesday-Thursday before lunch and after school, but by mistake I'd taped *Home Shopping Overnight Service* on Channel 9 instead. The "Cover Story" on Thursday-Friday asked the pertinent question "Are You Better Off Than Your Parents Were?" and answered with a poll: no hard facts, just spongy feelings. Meanwhile, Edie, Robin, Kenneth, and Bill talked to Hurricane Gilbert, Elton John, an Olympics boxer who did an Ali impression, and the new Iranian ambassador to the United Nations, who had already been, at length, on Ted Koppel's *Nightline*.

Friday-Saturday was slotted for 1:45 A.M., but that was before Dan Rather delayed it for his own interview with Gilbert, after which I got a better offer. Nor had I even realized there was an hour-long "Weekend" edition of *USA Today* until I tried to watch *The Rockford Files* at midnight on Sunday and discovered Joan Rivers instead. With Joan Rivers—and Edie and Robin and Kenneth and Bill—instead of James Garner, I'm beginning to think that Channel 2 hates *USA Today* as much as I do.

In case you missed them, the page-one stories in the New York *Times* two Tuesdays ago were radon, Burma, the drought, the Kurds, and Gorbachev. On Wednesday: Jamaican devastation, nuclear waste, Bush, bailouts of savings banks, and the gold-filled Peruvian tomb

Photograph by Donal Holway.

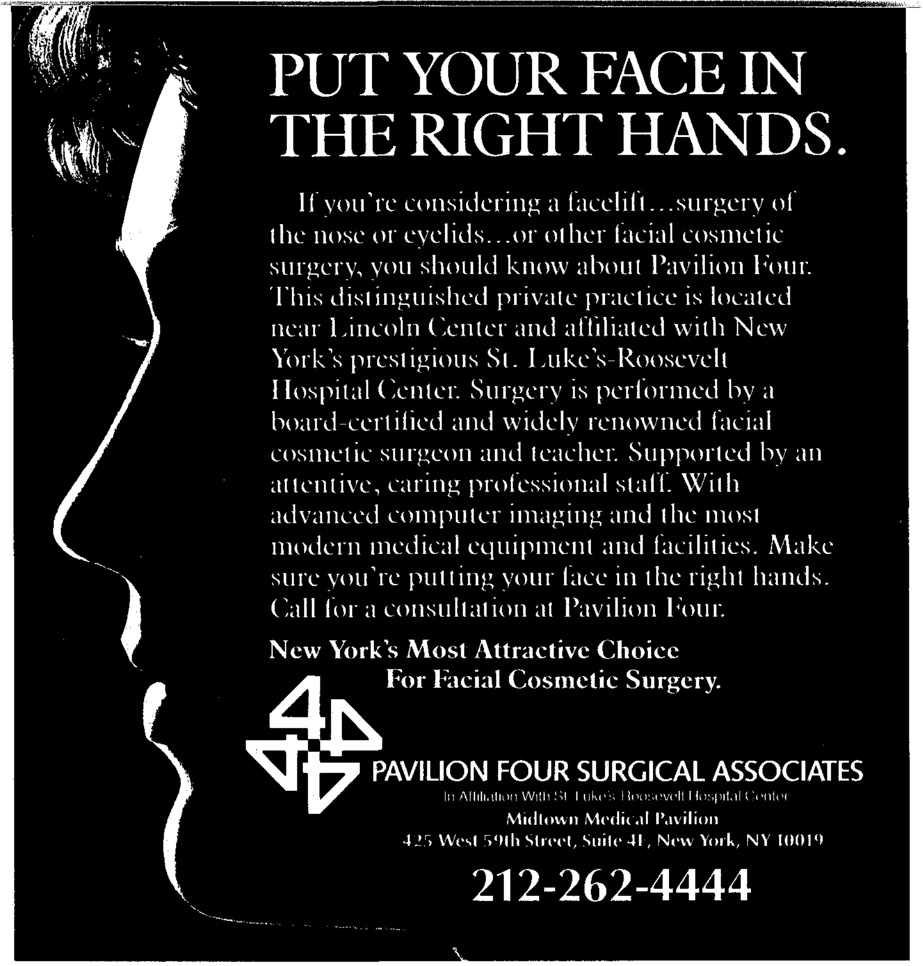
of a pre-Inca warrior-priest, his wives, his servants, and his favorite dog. On Friday: Gilbert in Texas and identity crisis in South Korea.

Of course, the *Times* is uptight and anal-retentive and not a bit postmodern. *USA Today* producer Steve Friedman has seen the future, and it's $40 million of *filler* gussied up as a slot machine in the middle of what looks like an airport—Big Brotherly monitors and wanton graphics; distended bars of color and broken bars of music; dominoes, cylinders, whirlpools—through which the yupscale anchorpeople wander as hungry for meaning as nomadic goats. And when Edie, Robin, Kenneth, and Bill do stay put, they're not permitted a desk to hide behind. They don't know what to do with the elbows and the knees. Their arms and legs hang out like software in a Dalí. On the spin of their grins, they swivel into game-show dread: Pac-Man! Fido Dido!

THE FIRST WEEK OF *USA Today: The Television Show* was also the first week of **Bill Moyers' World of Ideas** (weeknights through November 18; 11 to 11:30 P.M.; Channel 13), a terrible title for a terrific series of one-on-one conversations that began with movie producer David Puttnam and went on to environmental scientist Jessica Tuchman Mathews, ethics activist–attorney Michael Josephson, and historian Henry Steele Commager before a second helping of peppery Puttnam.

Puttnam (*Chariots of Fire, The Killing Fields*) actually wants to make movies that inform as well as entertain, movies so full of decency that "there'd be no need to go to church," and believes that each of us has "some responsibility for the moral conduct and the standards of the organization of which we are a part," even in *Rambo* Hollywood. Mathews suggested that Spaceship Earth is a garbage scow. Josephson told us, "You can't write a law that I can't get around"; the "mandate" for an ethical person "is to do more than he *has* to and less than he's *allowed* to." Commager looked back over 86 years and wondered why America stopped inventing itself in the eighteenth century, and what to do about "the corruption of freedom [that] begins with the corruption of language."

In this one Moyers week, I heard more of substance about the soul of our nation than was even hinted at in the long season of campaign rhetoric and all the news shows patronizing the candidates. Moyers went on the following week to talk to novelist Carlos Fuentes, psychiatrist Willard Gaylin, sociologist Anne Wortham, and physicist Steven Weinberg. It's a measure of my own helplessness against the engines of publicity and the fevers of hype that I should have devoted so little space to Moyers and wasted so much on *USA Today.* ■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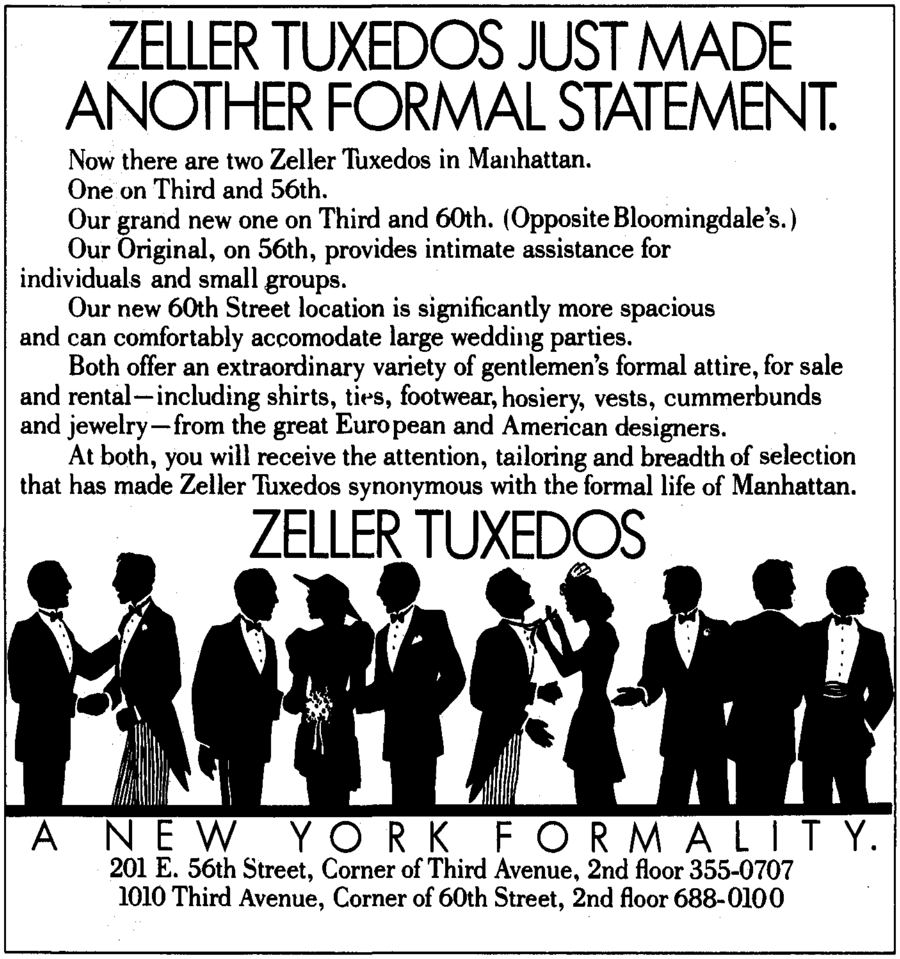
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YOUTH WANTS TO KNOW

"...The young author of *Women and Wallace* plainly has what it takes; it is a real play, and the acting could not be better..."

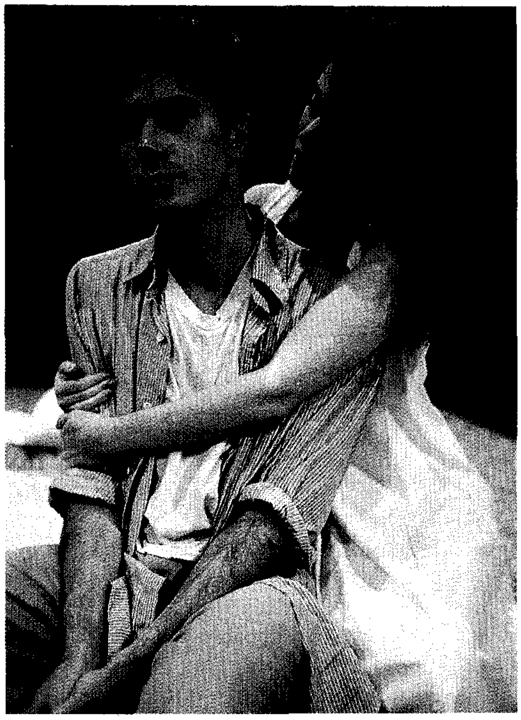
THE SEVENTH ANNUAL **Young Playwrights Festival** runs true to form: There is the good, the promising, the poor. But it's worth attending to for the rare chance to find out what the young make of the world. And what they may make it into.

And the Air Didn't Answer, by Robert Kerr (age seventeen when the play was submitted), is a Chris Durangish sort of work that was in fact directed by Durang. Let me hope that it was Durangish even before the director got to it. Its hero is Dan, a midwestern Catholic high-school student who loses his faith and goes looking for it everywhere, in the grips of cosmic-comic despair. He has trouble with his pious girlfriend, Jennifer, who leaves him; with his uncomprehending mother, who won't leave him alone (except in room arrest); and with all sorts of fantasy figures that hound him. Problems also with priests and teachers and scoutmasters — it seems not believing makes you lose credibility. Dan goes questing on, encouraged by a new girlfriend, Renee, a peacenik; though she cannot espouse atheism, she can go as far as Buddhism.

The play toys with daydreams and daymares, real-life and imagined absurdities, and lets them all commingle in a tasty but somewhat undercooked stew. The more daring the fantasies—say, about Abraham, Isaac, and God—the better; the tamer moments tend to go limp. Robert Sean Leonard is an able and appealing Dan, perhaps a bit too relaxed at times, and Debra Monk is the image of sweetly stolid motherhood. As Renee, Erica Gimpel projects too little; as Jennifer, Jill Tasker projects all over the place, horribly. The men—Richard Council, Jihmi Kennedy, and John Augustine—play several parts less than inspiredly.

But Durang's staging is lively, and one must have some affection for a play in one of whose fantasy sequences Dan is sent to hell despite his good deeds because, he is told, "you did all this for your mother, not for the Almighty."

The second play, *Seniority*, by Eric Ziegenhagen (sixteen at the time of submission), is a slice of life crying out for butter, cheese, or meat. Debbie, a high-school senior, waits up for her freshman sister, Fiona, who, returning from a date with Ian, a senior, shocks Debbie by confessing to having had sex with him. Debbie, it appears, has had a crush on Ian all along. After Fiona retires, Ian arrives with the handbag she (deliberately) left in his car. He and Debbie start flirting, but Fiona comes down from her room to claim Ian and takes him back upstairs.



WALLACE AND WOMAN: *Josh Hamilton, Joanna Going.*

Nothing about the writing is noteworthy in the least, and the author's cause has not been served by having what were obviously meant to be white characters played by blacks, presumably to woo audiences on a forthcoming school tour for "differently abled" audiences, as the program barbarously puts it. If that subliterate euphemism refers to the mentally deprived, the play might just work; if to the economically underprivileged, the kids will rightly be nonplussed by the speech and behavior of these dillydallying Ians and Fionas trying to pass for them. (And as long as Ziegenhagen writes otherwise grammatical English, couldn't someone have corrected his ghastly "that big of an age difference" and "that deep of a person"?) Bellina Logan is incisive as Debbie, but Jihmi Kennedy is a routine Ian, and Allison Dean, a stiff Fiona, doesn't know how to use her body and arms and seems to have had no help from the director, Lisa Peterson.

The third play, *Women and Wallace*, by Jonathan Marc Sherman (age eighteen), is accomplished and highly enjoyable but, at over an hour's duration, a trifle too long for what it has to say, even if, scene by scene, its constituent parts do not seem stretched out. It concerns Wallace, whose mother sends the second-grader off to school after packing a nice lunch for him, then calmly removes her turtleneck sweater (she always wears turtlenecks, because she doesn't like her neck) and proceeds to slit her throat (presumably not because she dislikes it). The play deliberately teeters between near-absurdist farce and wistful comedy with a darker strain or two, and it is to Sherman's not inconsiderable credit that he can carry off such a tricky mixture with such apple-cheeked aplomb.

The play progresses to Wallace's adolescence; his visits to a woman psychiatrist ("I've had my head measured by a close friend, and if you shrink it by so much as a millimeter, I'll take you to court!"); his relationship with his endearingly goofy, but also wise, grandmother, who likes to contemplate pictures of deceased relatives ("It was taken two minutes before he went"); his tussle with puberty ("I don't know what to do about all this ... and it's my life"); his first kiss, in response to a cheeky tomboy's solicitation, which elicits a "You're too fast!" from the disgruntled girl; his deflowering in his freshman year by the high school's sexiest senior, whom he tells admiringly during their rapturous embrace, "You're *so* sweaty!" He insists that he was not a virgin, really, because during birth he was inside his mother's genitalia. Says the senior girl, "You're pretty weird, Wallace." "Thank you." "Well, did you ever have sex with anyone outside your immediate family?"

The seductress passes the initiated Wallace on to her younger sister. (I wonder whether all this sister stuff in two out of three plays is trying to tell us some-

Photograph by Beatriz Schiller.

thing?) Nina, the kid sister, is sweet, lovely, sagacious, and loving. Naturally, Wallace must immediately cheat on her. But she can handle that, too; find out the details for yourself. A fellow who can say "I've been having this dream for two months. Except sometimes it's in color and sometimes in black-and-white. And once the black-and-white was colorized" is no ordinary lad: Attention must be paid to a kid like this. It is too bad that the play cheats a little. For example, for the sake of keeping it about the eponymous Wallace and women, no other male is introduced, even though a six-year-old who finds his mother with her throat cut should be shown in at least one scene with his father.

Still, it is a real play, and Don Scardino has staged it exemplarily. Was it his idea, I wonder, to keep all the offstage women effectively onstage all the time, seated around the periphery and watching? Each playwright, by the way, had a senior-playwright adviser, and here it was Albert Innaurato. But no matter who helped and how, Sherman plainly has what it takes. And the acting could not be better, starting with Joan Copeland as Grandmother, through all the women—Mary Joy, Dana Behr, Debra Monk, Bellina Logan, Jill Tasker, Erica Gimpel (the last two much better in this one), and, as Nina, the wholly enchanting Joanna Going. As Wallace, Josh Hamilton gives an innocent and shrewd performance, as impressive in its range as in its unforced but telling detail, by turns delicately and devastatingly right.

A NEW CAST HAS TAKEN OVER IN DAVID Mamet's **Speed-the-Plow**, and though each of the trio is good, and Felicity Huffman surely better than Madonna, the work suffers. David Rasche in the Joe Mantegna part, Bob Balaban in the Ron Silver one, and Miss Huffman all contribute to humanizing the play, to making the characters people rather than concepts, voicers of feelings (real or false) rather than musical instruments trying to outdo one another by playing louder, faster, slower, softer. A not very good piece that almost made it as a joke about Hollywood—an old joke, to be sure, but packaged in new glitter—suddenly tries to take on reality and so reveals its synthetic quality. Make the dogs in a circus act walk on all fours and there is no act.

Also, the pace is slower now (part of the humanizing) and allows you to notice how schematic, how factitious it all is. And some of the jokes are lost. When Mantegna topped Silver's "You've ruined my life" with "Be that as it may," it was a howl; now it scarcely gets a laugh. It's no good being asked to feel for people in a play that suspects all feelings it doesn't actually mock. Don't try to make a play out of display. ■

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ANIMAL MAGNETISM

"... As a state-of-the-art report, the Moscow troupe gets a middling grade; the pride of the show is indisputably the animal acts..."

CIRCUS IS A SERIOUS BUSINESS IN THE Soviet Union; the country boasts even more troupes than it does ballet companies, which also proliferate, and there is a rigorous state school where potential aerialists, jugglers, tumblers, clowns, et al. learn their trade. Circus has an edge over ballet, too, in its being non-elitist—an art (and the Russians firmly categorize it as art) for the people. There's no such hokum as the New Vaudeville in the USSR; the old vaudeville—bring on the dancing bears!—provides sufficient color and thrills, besides having the imprimatur of tradition.

The **Moscow Circus,** currently at Radio City Music Hall, is actually an assemblage of acts selected from various Soviet troupes with the help of American producers for an extensive U.S. tour. As a state-of-the-art report, it gets a middling grade. The pride of the show is indisputably the animal acts. Bears (the most endearing of them half grown) walk bouncily upright, then lie docilely supine to juggle with their feet, next to a pair of women who do likewise with a touch more finesse in the toes. Seventeen Sumatran tigers mind a Peter Pan figure of a trainer, Nikolai Pavlenko, who persuades them, without recourse to a whip, to pad from one paw-size perch to another, to leap through a flaming hoop, and to refrain from devouring him alive. A pack of horses gallop at tearing speed round a ring so small they career at a constant tilt, while their scarlet-jacketed "cossack" riders boldly slip on and off their backs or hang from a single stirrup, torsos grazing the ground, heads inches from the lethal flying hooves.

The ursine, feline, and equine performers are the most handsome creatures imaginable. Their svelte bodies and glossy coats bespeak the utmost in loving care from their keepers; but there remains a grave moral question about bending wild animals to the will of man, especially when the purpose is not survival but entertainment. The practice is indeed barbaric; should the term be used descriptively or judgmentally?

SWOOPING CRANES: *The "message" overloads the language.*

A group called the Cranes offers the showiest of the all-human acts. In their eponymous extravaganza, they fly daringly from one trapeze to another, lithe figures in white bodysuits, breathtakingly suspended over an ocean of empty space. Now and then, they plunge (deliberately) into a wide, lax net from which they rebound with careful grace, as if from a trampoline. The moments of free floating that result from the performers' courage and exquisite coordination have a touch of the divine about them. However, like their misguided colleagues in contemporary Soviet ballet, these practitioners find the unadorned language of their craft insufficiently stirring and overload it with a jejune, suffocatingly sentimental "message": A miked Voice of God informs us that the soaring cranes are the spirits of soldiers who died for the cause of peace. Under these circumstances, the bombastic posturing, the soupy music, and the garish lighting are inevitable. The leading lady of the group, Lena Golovko, even takes the same exaggerated arch in her back as Soviet ballerinas, and raises her arms at climactic moments with the same air of predatory triumph. I fully expected to see a credit to the egregious Yuri Grigorovich in the program.

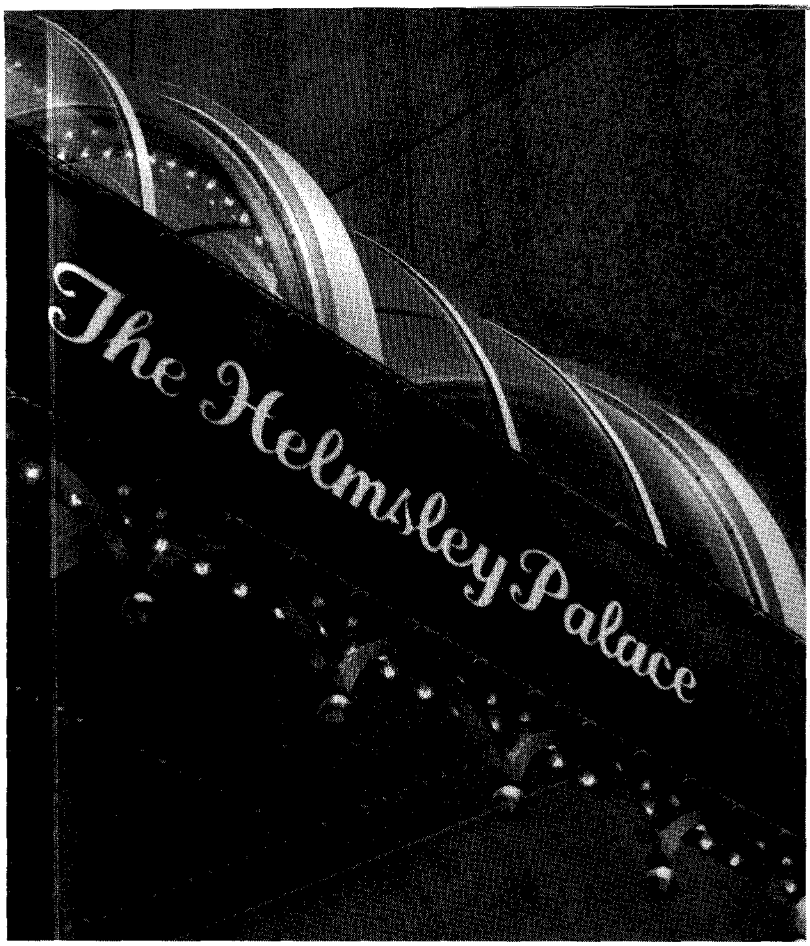
The balance, in brief: The acrobats are fun, especially the fellow who manages airborne somersaults on stilts—a novelty to me, at any rate. The clowns are pretty much a bust, amateur-night slapstick that goes pffft. Could this be a problem of cultural misunderstanding? The most cryptic aspect of a foreign culture is its humor. Romance is more universal, and Westerners susceptible to Fred Astaire and Noël Coward will easily recognize the bubbling-champagne spirit of the moment in which a gentleman aerialist mounts a trapeze hung with elaborate candelabra, stands nonchalantly on his head, reaches down with one strong arm, and suavely lifts his ladylove into space, so that her feet may dance on air.

A laconic juggler called Gregory Popovich won my heart, too, playing his various suspended objects close to his body, occasionally letting them wriggle down his arms or sneak between his legs, like a pet snake. I admire the ironic attitude with which he sets a handful of balls, rings, or whatever in motion—like some small-beans deity constructing a very minor solar system—tinkers with their course, and observes the inevitable occasional fall. "What can you expect, after all," he seems to be saying, "in a universe ruled by gravity?"

Since no review of *The Nutcracker* (coming up before you know it) or the circus is complete without a quote from the journalist's underage guest, I offer the following: When the tiger-tamer cajoled his handsome cats into a precision lineup, the elderly child inveigled into accompanying me to a circus in a sawdust-less Art Deco picture palace remarked acerbically, "Finally, the Rockettes."

THE CIRCUS IS JUST ONE IN A SLEW OF ATtractions we're receiving from the Soviet Union now that cultural relations have been repaired. Some weeks before the

Photograph by Martha Swope.



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clowns and bears came to town, the **Georgian State Dance Company**—a warmer, sweeter cousin of the Moiseyev—offered a delightful program of theatricalized folk dancing at the Mark Hellinger Theater.

In Georgian dance, as is common in ethnic forms, each sex has perfected its separate, narrow range of physical activity and emotional responsibility. Often, the women are seen as remote objects of chivalric worship. They're moonlight visions, these lush beauties in long, pale gowns, and they cultivate serene, sweeping movements, manipulating their arms in arabesques that suggest a Middle Eastern influence. The male cavaliers who dance to them and for them are masterful, stern, immensely elegant. Magisterially, they promenade on pointe in boots of glove leather that extend from toe tip past slender calves and over taut knees. The sleeves of their tunics extend inches past their fingertips; when they raise their arms, the excess cloth falls to give the illusion of the wings of a powerful bird.

The behavioral code of the Georgian dances dictates that male and female must not touch, so the woman simply displays herself to her courtier, gliding in slow motion as he shadows her. They get very close; only their gazes connect, but these are so potent with desire and intention that the erotic tension is palpable. You feel that if the bounds of decorum were breached and the partners did touch, they wouldn't be just scorched but reduced instantly to white ash.

The men have another role—as lusty fighters. In this guise, they deliver the virtuoso stunts that set the house on fire. They slice the air with lower legs used like switchblades. They drop from tigerish leaps straight onto the knees, then, still kneeling, whirl around the stage so fast their image registers as a blur. They pierce the floor with daggers thrown while dancing full-throttle, and finish the dance in this obstacle course with surgical precision. The same feats offered by a quartet of boys from the company's school—fledglings already adept at their curious art—was one of the strangest, most moving sights of the season.

Although the company performed before an unadorned, wrinkled backdrop, its costumes were varied, elaborate, and unusually beautiful. The peasant garb for the earthier dances had rich but subtle palettes—combinations like smoky blue, russet, eggplant, and teal. Even the flamboyant effects were achieved with refinement: the bridal fantasy, for example, of a flock of women in boudoir-white satin, their arms half hidden in flesh-tinted chiffon. All of this was the work of Simon Virsaladze. How can he possibly be the same man who created the atrocities we saw on the Bolshoi dancers? ▬

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BACK STAGE with Larry S. Ledford

An evening of dinner and the theater need not break the bank any more. The TKTS Booth on Broadway at 47th Street has theatre tickets at half price, and just minutes away there is a splendid restaurant that is just as good as any Italian restaurant you will find in the city. Forget about Little Italy. **Cirella's** is that rare combination of varied menu, well prepared, and reasonable, & in the theatre district (right on Theatre Row).

Cirella's has a wide variety of Antipasto dishes ranging in price from $1.75 (Gamberi Bolliti) to $6.95 (Antipasto Classico). A popular favorite with the pre-theatre crowd is Fried Calamari ($5.75) served with a spicy tomato sauce on the side for dipping. There are no fewer than seventeen Pastas listed, including Fettuccine, Tortellini, and Cavatelli as well as the Farfalla (Bowties) served with many of the non-pasta entrees. And, Yes, you can get Pizza as part (or all) of your meal if that's what pleases your palate. The pizzas come with Sausage and tri-color peppers, or wild mushrooms, or with seafood/anchovy topping. Or, for the less adventurous, the classic tomato and mozzarella. Pizza is priced from $7.95 to $12.95.

Meat dishes include the most succulent Breaded Breast of Chicken in Lemon you ever tasted ($12.95), Scallopine Marsala ($14.95), and tender, juicy Sauted Calves Liver ($14.95), a dish that can be tricky, but that is always cooked to perfection at **Cirella's**. There are steaks and chops too, and fillet of sole or Broiled Salmon ($17.95). Side dishes include Fried Shoestring Zucchini ($4.95), a savory Garlic & Parsley Potato dish ($2.75), & Sauteed Escarole ($5.25).

The decor is softly lighted pastels, lacquered furniture, and original works of art on the walls. There is a congenial bar off to one side of the main dining room (smokers have their own dining room upstairs). The bar serves mixed drinks (including my summer favorite, Frozen Margarita) and the wine list is exclusively Italian (priced from $9 to $18).

The location is 400 West 42nd Street (corner of 9th Avenue), right across from the Manhattan Plaza housing where you can park free (just have the hostess validate your parking ticket). Call (212) 564-0004 for reservations.

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SALES & BARGAINS

BY LEONORE FLEISCHER

KNITTED BY HAND

ONE-OF-A-KIND HANDLOOMED AND hand-knitted sample sweaters in women's sizes 4–14 are on sale here. Handloomed Lurex sweaters, retail $125, here $10–$25; hand-knitted cotton jackets, retail $250, here $75–$125; and hand-knitted Irish-stitch cotton bedspread by Ralph Lauren (54 in. by 72 in.), retail $450, here $250. Knitting yarns include: 1¾-oz. cotton sport, Cajun 3½-oz. cotton, Cameo 1¾-oz. wool, here $2 each; 1.4-oz. mohair, here $3; assorted yarns, here $1–$3; yarns on cones include cotton, here $3.50 a lb.; wool, here $4 a lb. Also, handmade baby sweaters, retail $75, here $25. Checks accepted; no credit cards; all sales final. *Belle Meyers, 353 W. 39th St., Room 202 (239-8268); Thurs.–Sat. 9 a.m.–6 p.m.; 9/29–10/1.*

COUNTRY FOOTING

WOODARD WEAVE IS AMONG THE BEST-looking reversible flatweave cotton country-style floor covering around, with natural colors and a variety of checks, plaids, and stripes. Thos. K. Woodard's sale on remnants, discontinued designs, and odd sizes is eagerly awaited. Woodard Weave rugs are usually $11 a sq. ft., now $4–$7. For an additional $7.50, the store will fringe unfringed pieces; it'll teach you to fringe them yourself for free. Delivery additional. A.E., M.C., V., checks accepted; all sales final. *Thos. K. Woodard, 835 Madison Ave., near 69th St., second floor (988-2906); Mon.–Sat. 11 a.m.–6 p.m.; while stock lasts.*

EXPANSION SALE

CENTRAL CARPET HAS EXPANDED AND IS running a sale on new, old, semi-antique, and antique Oriental rugs. Semi-antique and antique Persian, Caucasian, and Chinese rugs (2 by 3 ft. to 12 by 24 ft.), now 35–50 percent off. Semi-antique Persian Meshed rug (8 ft. 8 in. by 11 ft. 9 in.), was $4,999, now $2,399; semi-antique Summac rug (5 ft. 3 in. by 8 ft. 6 in.), was $2,999, now $1,499; Art Deco Chinese rug (9 by 11 ft.), was $3,999, now $1,999; new hand-hooked wool rugs from China (2 by 3 ft. to 8 by 11 ft.), now 30 percent off; handmade Kilims from Turkey, Persia, China, and Romania (2 by 3 ft. to 10

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

by 14 ft.), now 40 percent off (for example: 4- by 6-ft. rugs, were $149, now $99); new handmade wool Bukhara rugs from Pakistan (2 by 3 ft. to 10 by 14 ft.), now 45 percent off (for example: 3-by-5-ft. rugs, were $249, now $139); new handmade wool Chinese rugs (3 by 5 ft. to 10 by 14 ft.), now 30 percent off (for example: 9- by 12-ft. rugs, were $1,999, now $1,499). Delivery additional. M.C., V., checks accepted; all sales final. *Central Carpet Company, 426 Columbus Ave., near 81st St. (787-8813); Mon.–Fri. 9 a.m.–6 p.m., Thurs. 10 a.m.–7:30 p.m., Sat. 9 a.m.–5 p.m., and Sun. 11 a.m.–5 p.m.; through 10/31.*

SECAUCUS

LOTS OF PEOPLE SHOP AT THE SECAUCUS Outlet Center for discounts on merchandise by Calvin Klein, Gucci, Mikasa, and others. But there is a good group of smaller shops in the Castle Road section of the center, and Passport Foods is one of them. Now a number of gourmet items are discounted below the store's usual low prices: New York–style flatbread, was $1.29 for a 5-oz. package, now $99; Kiwi Island juice (kiwi flavor only), was $1.99 for a 32-oz. bottle, now $1.49; San-Esu plain rice crackers, were $1.39 for a 3.5-oz. package, now $1.19; Twining's Summer Zest tea, was $1.99 for 25 bags, now $1.59; Pommery barbecue sauce, was $1.99 for a 14-oz. bottle, now $1.59; Madame Tartine strawberry jam, was $1.99 for a 13-oz. jar, now $1.59; Toselli Italian Spumante, was $2.99 for a 25-oz. bottle, now $2.79; Bonavita vegetable pâté with garlic, was $1.99 for a 4-oz. tin, now $1.59. A.E., M.C., V., checks accepted; exchanges possible. *Passport Foods, Castle Road, Secaucus Outlet Center, 600 Meadowlands Parkway, Secaucus, N.J. (201-348-1421). By car from Manhattan: Take Lincoln Tunnel to Rte. 3 west to Meadowlands Parkway Exit. Mon.–Wed. and Fri. and Sat. 10 a.m.–6 p.m., Thurs. till 9 p.m., and Sun. noon–5 p.m.; through 10/7.*

SECAUCUS II

ANOTHER GOOD PLACE TO VISIT IN THE the Secaucus Outlet Center is Collectors Emporium. Lenox giftware is 25 percent off; Norman Rockwell plates and figurines are 20 percent off; collectors' dolls and plush toys are 10–30 percent off; more than 400 current collectors' plates are 10–20 percent off; sports collectibles, including signed sports plates, are 10–20 percent off; Christmas items, including

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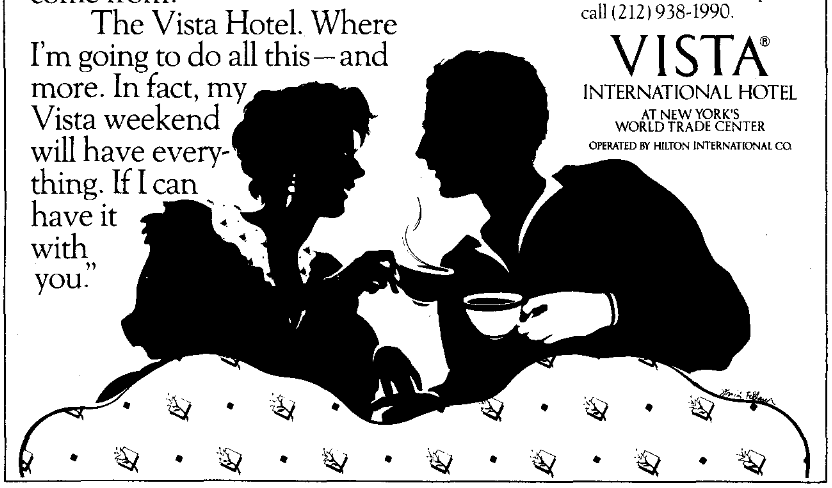

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snow villages, ornaments, and nativities, are 10–20 percent off. M.C., V., checks accepted; exchanges possible. *Collectors Emporium (201-863-2977); Mon.-Wed. and Fri. and Sat. 10 a.m.–6 p.m., Thurs. till 8 p.m., and Sun. noon–5 p.m.; while stock lasts.*

SECAUCUS III

KIDRAGEOUS IS A NEW STORE IN THE CAStle Road section that carries discounted lines in children's sizes—newborn to size 14 for girls and up to size 20 for boys. Manufacturers include: Russ Girl, Alyssa, Jordache, Squeeze, Gear Girls, Oleg Cassini, Kricket, Buster Brown, Sahara Club, Mickey & Co., Ocean Pacific, Scoreboard, French Toast, and Mark Elliot. Knitwaves sweaters for girls, retail $35, here $18–$20; Fingerprints shirt-and-pants sets in toddler sizes and sizes 4–7, retail $69, here $32; Jordache jeans and skirts in sizes 4–7, retail $28, here $15; Bibo clothing is 60 percent off retail; Tangiers brand is 40 percent off retail. A.E., M.C., V., checks accepted; exchanges possible. *Kidrageous (201-865-3633); Mon.-Wed. and Fri. and Sat. 10 a.m.–6 p.m., Thurs. till 9 p.m., and Sun. noon–5 p.m.; through 10/3.*

AROUND HIS NECK

THIS MANUFACTURER IS OFFERING MEN'S handmade lined silk neckties in handsome fabrics and traditional patterns—stripes, regimentals, neats, foulards, paisleys, and clubs, retail $25–$30, here $12. A.E., checks accepted; exchanges possible. *K & L Manufacturers, Inc., 112 Madison Ave., at 30th St., eighth floor (684-1335); Mon.-Fri. 9 a.m.–4 p.m.; through 11/24.*

LEATHER FOR LADIES

CLASSIC AND CONTEMPORARY GARMENTS of lamb leather and suede (women's sizes S–L) are priced at wholesale and below in this showroom. For example: hip-length blouson double-breasted lamb jackets, retail $800, here $350, or double-breasted jackets with mouton collars, retail $880, here $400. A small selection of long leather coats (mostly sizes M and L) includes: trench coats, retail $1,250, here $575; straight coats, retail $1,100, here $500; two coats with mouton trim, retail $1,300, here $600. Black Japanese drum-dyed plongé leather 25- or 30-in. skirts, retail $200, here $100, or trousers, retail $300, here $150; cream-colored English leather suits with waist-length jackets, retail $800, here $400. Off-season or slightly damaged or discolored leather items, here $99, $149, and $199. Cash only; all sales final. *Siena, 225 W. 37th St., second floor (921-1818); Fri. 9 a.m.–5 p.m. and Sat. 10 a.m.–1 p.m.; 9/30 and 10/1.* ▬

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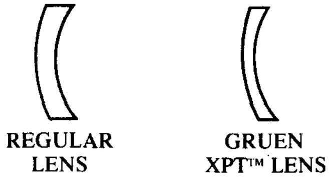

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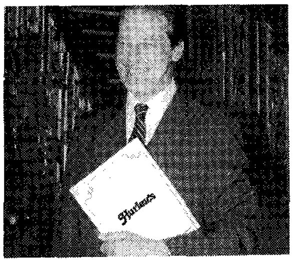

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A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 28

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THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 10/11: *Nanou.* #2—Through 10/20: "Clara Bow and Company: It Girls, Flappers, Jazz Babies, and Vamps." 9/28: *Virtue; Ladies of Leisure.* 9/29: *Hollywood Revue of 1929; The Dancers.* 9/30: *It; The Younger Generation.* 10/1: *Bombshell; The Saturday Night Kid; Double Whoopee.* 10/2: *Sadie Thompson; The Lucky Lady* (1926); *Fine Manners.* 10/3: *That Certain Thing; So This is Love; Dancing Mothers.* 10/4: *Call Her Savage; Ten Cents a Dance.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). Through 12/1: "Forbidden Films: Banned, Censored, and Condemned." 9/28: *Elmer Gantry; The Miracle.* 9/29: *The Libertine; Ecstasy.* 9/30–10/1: *My Beautiful Laundrette; Sammy and Rosie Get Laid.* 10/2: *Children of Paradise.* 10/3: *The King of Comedy; After Hours.* 10/4: *Two Thousand Maniacs; The Sadist.*

3. ESSEX—Grand St. at Essex. St. (982-4455). *Murder One.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—Through 9/29: *Murder One.* Opening 9/30: *Big Time.* Midnight Show: *Mondo New York.* #2—*Mama Turns 100.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Big.* #2—*Crossing Delancey.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth ave. (674-6515). *Running on Empty.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Sweet Hearts Dance.* #2—*Die Hard.* #3—*Betrayed.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 9/28: *Breaker Morant; Gallipoli.* 9/29: *Somewhere in the Night; House of Strangers.* 9/30–10/1: *Wuthering Heights* (1939); *Jane Eyre.* 10/2: *The Innocents; The Uninvited.* 10/3: *Wild Strawberries; Shame* (1969). 10/4: *The Criminal Code; Crime and Punishment.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 9/28–29: *The Canterbury Tales; Arabian Nights.* 9/30–10/1: *School Daze; She's Gotta Have It.* 10/2: *The Draughtsman's Contract; Blow-Up.* 10/3–4: *Singin' in the Rain; The Band Wagon.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Moon Over Parador.* #2—*Midnight Run.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Patty Hearst.* #2—*Patty Hearst.* #3—*Babette's Feast.* #4—*Track 29.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Kansas.* #2—*Tiger Warsaw.* #3—*Eight Men Out; Daffy Duck's Quackbusters.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Dead Ringers.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Moon Over Parador.*

23. AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave. (564-4590). Film clips from fifties rock 'n' roll stars.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*A Fish Called Wanda.* #2—*Tucker: The Man and His Dream.* #3—*Married to the Mob.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Crosssing Delancey.*

26. MURRAY HILL—34th St. at 3rd Ave. (689-6548). *Patty Hearst.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Midnight Run.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Running on Empty.* #2—*Dead Ringers.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Tougher Than Leather.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Messenger of Death.* #2—*Die Hard.* #3—*Young Guns.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Coming to America.* #6—*Sweet Hearts Dance.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Betrayed.*

MOVIES

35. MOVIELAND—Broadway at 47th St. (757-8320). *Seven Hours to Judgment.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Patty Hearst.* **EMBASSY 3**—*Who Framed Roger Rabbit.* **EMBASSY 4**—*Married to the Mob.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Murder One.* #2—*Tiger Warsaw.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Eight Men Out.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Dear America: Letters Home From Vietnam.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Moon Over Parador.* **CARNEGIE SCREENING ROOM**—(757-2131). *Babette's Feast.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Ground Zero.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Big.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Kansas.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 9/28: *Cafe Metropole; Wife, Husband, and Friend.* 9/29–10/1: *Adam's Rib; It Should Happen To You.* 10/2–3: *Topper; Tom, Dick, and Harry.* 10/4–5: *The Ghost and Mrs. Muir; Heaven Can Wait* (1943).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Dead Ringers.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). Through 9/29: *Crossing Delancey.* Opening 9/30: *Bird.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Miles From Home.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Kansas.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Midnight Run.* #2—*Moon Over Parador.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Die Hard.* **CORONET**—Through 9/29: *Running on Empty.* Opening 9/30: *Punchline.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). Through 9/29: *Who Framed Roger Rabbit.* Beg. 9/30: *Crossing Delancey.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). *Tiger Warsaw.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Patty Hearst.* #2—*Sweet Hearts Dance.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Gorillas in the Mist.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*A Fish Called Wanda.* #2—*Married to the Mob.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Tucker: The Man and His Dream.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Eight Men Out.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Sweet Hearts Dance.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Kansas.* #2—*Betrayed.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Patty Hearst.* #2—*Tougher Than Leather.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Eight Men Out.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Thin Blue Line.* #2—*Bagdad Cafe.* #3—*Boyfriends and Girlfriends.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Matador.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Tiger Warsaw.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Sweet Hearts Dance.* #2—*Married to the Mob.* #3—*A Fish Called Wanda.* #4—*Crossing Delancey.* #5—*Patty Hearst.* #6—*Kansas.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Moon Over Parador.* #2—*Dead Ringers.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Big.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Running on Empty.* #2—*Midnight Run.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Messenger of Death.* #3—*Tougher Than Leather; Die Hard.* #4—*Murder One; Elvira: Mistress of the Dark.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Who Framed Roger Rabbit.* #2—*Murder One.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Messenger of Death; Tougher Than Leather.* #2—*Die Hard.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.–Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30 and 4:30: *Behold Hawaii* and *Dance of Life*, both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30. 9/28–29: "The Twelfth Margaret Mead Film Festival." $5, daily; screenings begin at 6:30. 9/28 topics of screenings are: "Cultural Survival": *The Search for the Kidnappers; Cane Toads: An Unnatural History; The Bells of Chernobnyl;* "Pride and Prejudice,": *American Tongues; Miles From the Border;* "Man and Nature": *The Ika; Depending on Heaven; Birds of Passage;* and "European Community Life": *Tomorrow is Getting Cold; Carnaval de Pueblo; Jean Jacques.* 9/29 topics of screenings are : "Ritual and Celebration," "Families," "Portraits of Passion," and "Ambition."

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4. Through 10/7: "Glorious Technicolor." 9/28 at 2:30 and 10/1 at 12:30: *Summertime* (1955), dir. David Lean, with Katharine Hepburn. 9/29 at 2:30 and 10/1 at 3: *Under Capricorn* (1949), dir. Alfred Hitchcock, with Ingrid Bergman. 10/1 at 7:30: *The Fall of the Roman Empire* (1964), dir. Anthony Mann. 10/2 at 2:30: *Hans Christian Andersen* (1952), dir. Charles Vidor, with Danny Kaye and Farley Granger; at 3: *The Gang's All Here* (1943), dir. Busby Berkeley, with Carmen Miranda. Through 10/7: "Media and the Vietnam War," includes 46 television broadcasts and independently produced videotapes and films.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 11/5: "Min Joong Video Program," a selection of recent videotapes from Korea include *The Sang Kyeidong Olympics* (1987); *Funeral Ceremonies* (1988); *Agriculture is the Foundation of a Nation* (1988); *We Never Can Be Two* (1988); and *Homes Apart* (1988).

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $5; nonmembers, $6. Through 10/8: "Hong Kong Film Festival." 9/30 at 3: *Peking Opera Blues* (1987), dir. Tsui Hark, with Lin Ching Hsia.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 11/6: "German Cinema: Birth and Rebirth (1922–1984). 10/2 at 2: *Warning Shadows* (1923), dir. Arthur Robison; at 4: *Chinese Roulette* (1976), dir. Rainer Werner Fassbinder; guest speaker for the evening will be Timothy Corrigan, Professor of English and Film at Temple University.

CENTER FOR PHOTOGRAPHY AT WOODSTOCK—59 Tinker St, Woodstock (914-679-9957). 9/30: Screenings by filmmaker Ralph Arlyck include *Godzilla Meets Mona Lisa* and *An Acquired Taste.*

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 9/28 at 7: *Ode to the New Pre-History*, dir. Peggy Ahwesh; *Light Years*, dir. Gunvor Nelson; *Co-operation of the Parts*, dir. Dan Eisenberg. 9/29 at 7: *Signal: Germany on the Air*, dir. Ernie Gehr; *Department of the Interior*, dir. Nina Fonoroff; *Mnemosyne: Mother of Muses*, dir. Larry Gottheim; *The Red Thread*; *The Secret Garden*, dir. Phil Solomon. 9/30–10/6 at 6, 8, and 10: "From Australia": *Cane Toads: An Unnatural History* (1988), dir. Mark Lewis; and "Three Films by Jane Campion": *Peel* (1981); *A Girl's Own Story* (1984); *Passionless Moments* (1983).

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). $5, single admission. Through 10/9: "The 26th New York Film Festival." 9/28 at 6:15: *The Man With Three Coffins* (1987, South Korea), dir. Lee Chang-Hoe; at 9:15: *The Last of England* (1987, Great Britain), dir. Derek Jarman. 9/29 at 6:15: *Distant Voices, Still Lives* (1988, Great Britain), dir. Terence Davies; at 9:15: *Ashik Kerib* (1988, USSR), dir. Sergei Paradjanov. 9/30 at 6:15: *Daughter of the Nile* (1987, Taiwan), dir. Hou Hsiao-hsien; at 9:15: *Pelle the Conqueror* (1987, Denmark), dir. Martin Andersen Nexo. 10/1 at noon: (See 9/29 at 9:15); at 2:30: (See 9/30 at 9:15); at 6: "Avant-Garde Voices": *I...Dreaming* and *Marilyn's Window*, dir. Stan Brakhage; *Lived in Quotes*, dir. Laurie Dunphy; *Honor and Obey*, dir. Warren Sonbert, and *Fake Fruit Factory*, dir. Chick Strand; at 9: *Women on the Verge of a Nervous Breakdown,* (1988, Spain), dir, Pedro Almodóvar. 10/2 at 1:30: (See 10/1 at 9); at 5: (See 9/9/29 at 6:15); at 7: (See 9/30 at 6:15); at 9:30: *A Winter Tan* (1987, Canada), dir. Burroughs, Clark, Frizzell, Walker, and Weissman. 10/3 at 6:15: (See 10/2 at 9:30); at 9:15: *Jacob* (1987, Rumania), dir. Mircea Daneliuc. 10/4 at 6:15: (See 10/3 at 9:15); at 9:15: *Fillette* (1988, France), dir. Catherine Breillat.

GLOBAL VILLAGE—454 Broome St. (966-7526). $5. Through 11/18: "The Endangered Documentary and Other Species." 9/30 at 8: *Peurto Rico: Paradise Invaded,* dir. Alfonso Beato; *Have You Seen El Nueva Mujer Revolucionaria Puertoriquena?*, dir. Lisa Rudman; *El 30 de Agosto*, dir. Emilio Rodriguez.

INDEPENDENT FEATURE PROJECT—The Mark Goodson Theatre, 2 Columbus Circle, at 59th St. and 8th Ave.(921-7979). Free. 10/4–14: "The 10th Annual Independent Feature Film Market." Opening Night 10/4: *Far North* (1988), dir. Sam Shepard.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 10/29: "New Work Series." Screenings include *Witness the Butthole Surfers* (1988), dir. Jem Cohen and Adam Cohen; *Off Limits* (1988), dir. Rea Tajiri; *The Neighborhood on the BPM 112; Whole I Dreamed Another Man Dreamed Me* (1987), dir. Robert Beck; *The A Ha! Experience* (1988), dir. Julie Zando.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). 10/2 at 12:15: In conjunction with the exhibition "Boccioni," there will be screenings of *Futurism; Blast!;* and *Vita Futurista.*

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.–Sat. noon–5, Tue. noon–8. Through 10/6: "Woody Allen: The Television Work": a 90-minute screening on Allen's multifaceted television work. "Comedy Break," weekdays at 12:15. 10/4–5: "The Colgate Comedy Hour" with Dean Martin and Jerry Lewis. "Saturday Screenings for Children." 10/1 at 12:30 and 3: "Of Muppets and Men: The Making of the Muppet Show."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 10/27: "British Film: Traditions—Realism": Part One: Fiction. 9/29 at 2:30: *They Made Me a Fugitive (I Became a Criminal)* (1947), dir. Alberto Calvalcanti, with Trevor Howard; at 6: *White Corridors* (1951), dir. Pat Jackson, with Petula Clark. 9/30 at 2:30: *Now Barabbas Was a Robber* (1949), dir. Gordon Parry, with Richard Greene and Cedric Hardwicke; at 6: *Night and the City* (1950), dir. Jules Dassin, with Richard Widmark and Gene Tierney. 10/1 at 1: *The Brave Don't Cry* (1952), dir. Philip Leacock, with John Gregson and Meg Buchanan; at 3: *Above Us the Earth* (1977), dir. Karl Francis, with Windsor Rees; at 5: (See 9/30 at 2:30). 10/2 at 1: *The Wooden Horse* (1950), dir. Jack Lee, with Leo Genn; at 3: *Women in a Dressing Gown* (1957), dir. Lee Thompson, with Yvonne Mitchell; at 5: *No Love for Johnnie* (1961), dir. Ralph Thomas, with Peter Finch. 10/3 at 2: (See 10/1 at 1 and 3); at 6: (See 10/2 at 1). 10/4 at 2:30: (See 10/2 at 5); at 6: (See 10/2 at 3). Through 10/14: "Sweden '88." 10/1 at 2: *The Sacrifice* (1986), dir. Andrei Tarkovsky; at 5:30: *Cries and Whispers* (1973), dir. Ingmar Bergman, with Liv Ullman. 10/2 at 1: *Fanny and Alexander* (1983), dir. Ingmar Bergman; at 5: *The Unbearable Lightness of Being* (1988), dir. Philip Kaufman, with Daniel Day Lewis. 10/4 at 3: *Pretty Baby* (1978), dir. Louis Malle, with Keith Carradine; at 6:

(See 10/1 at 2). Through 11/1: "Video: New Canadian Narrative," an exhibition of the work of 26 Canadian video artists includes *To Whom It May Concern*, dir. Alex Poruchnyk, *Work*, dir. Paulette Phillips and Geoffrey Shea, and *Le Chien de Luis et Salvador*, dir. Bernar Herbert.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 9/28 at 8: "Glasnot Film Series": *Repentence* (1984, USSR), dir. Tengiz Abuladze. 9/29–10/1 at 8 and 10:15, 10/2 at 2:45, 6:15, and 9:30, and 10/3–4 at 8: *A World Apart* (1988, Great Britain), dir. Chris Menges, with Barbara Hershey.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609). Free. "Robert Altman: American/Independent." 9/29 at noon: *Images* (1972), with Suzanna York and Rene Auberjonois; at 2:30: *Quintet* (1979), with Paul Newman and Fernando Rey; at 5:30: *Three Women* (1977), with Sissy Spacek and Shelley Duvall. 9/30 at noon: (See 9/29 at 5:39); at 2:30: *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* (1982), with Cher and Karen Black. 10/4 at noon: "Featuring: Czech New Wave": *Loves of a Blonde* (1965), dir. Milos Foreman, with Hana Brejchova; at 2:30: "Collector's Choice: The Crucible of Poland": *Citizens* (1986), dir. Richard W. Adams.

NEW YORK UNIVERSITY—Tisch School of the Arts, 40, W. 4th St., Bachman Auditorium Free. 9/28, 9 a.m.–4: "Ethnographic Film Series." Screenings include *Missile, The Wrong End of the Rope,* and *The Drums of Winter.*

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 10/1: "Dreams That Money Can Buy." 10/1 at 2: *A Movie* (1958), dir. Bruce Connor; *Mothlight* (1963), dir. Stan Brakhage; *Frank Film* (1973), dir. Frank Mouris; *Organism* (1975), dir. Hilary Harris; and *Critical Mass* (1974), dir. Hollis Frampton.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Autumn 88 Film Series: Carl Foreman Film Retrospective." 10/2 at 1:30: *The Victors* (1963), dir. Carl Foreman, with George Peppard and Jeanne Moreau.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Tougher Than Leather.* #2—*Big.* #3—*Kansas; Messenger of Death.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Die Hard.* #2—*Tiger Warsaw.* #3—*Kansas.* #4—*Dead Ringers; Big.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Dead Ringers.* #2—*Betrayed.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Dead Ringers.* #2—*Big.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 9/29: *Murder One.* Beg. 9/30: *Who Framed Roger Rabbit.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Dead Ringers.* #2—*Kansas.* #3—Through 9/29: *Messenger of Death.* Beg. 9/30: *Heartbreak Hotel.* #4—*Murder One.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Murder One.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Tougher Than Leather.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.* #4—*A Nightmare on Elm Street 4: The Dream Master.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Die Hard.* #2—*Messenger of Death.* #3—*Dead Ringers.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Married to the Mob.* #2—*Tougher Than Leather.* #3—*Die Hard.* #4—*Who Framed Roger Rabbit; Coming to America.* #5—*Betrayed.* #6—*Young Guns.* #7—*A Fish Called Wanda.* #8—*Messenger of Death.* #9—*A Nightmare on Elm Street 4: The Dream Master.* #10—*Crossing Delancey.* #11—*Patty Hearst.* #12—*Kansas; Dead Ringers.* #13—*Sweet Hearts Dance.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Crossing Delancey.* #2—*Dead Ringers.* #3—*Married to the Mob.* #4—*Sweet Hearts Dance.* #5—*Moon Over Parador.* #6—*Die Hard.* #7—*A Fish Called Wanda.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Betrayed.* #2—*Dead Ringers; Who Framed Roger Rabbit.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Tougher Than Leather.* #2—*Messenger of Death.* #3—*Die Hard; Dead Ringers.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Crossing Delancey.* #2—*Die Hard; Midnight Run.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Big.* #2—*Tougher Than Leather.* #3—*Messenger of Death.* #4—*Die Hard; Coming to America.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Messenger of Death.* #2—*Tougher Than Leather.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Dead Ringers.* #2—*Die Hard.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Tougher Than Leather.* #2—*Kansas.* #3—*Messenger of Death.* #4—*Patty Hearst.* #5—*Who Framed Roger Rabbit.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Die Hard.* #2—*Tougher Than Leather.* #3—*Messenger of Death.* #4—*Coming to America.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Running on Empty.* #2—*A Fish Called Wanda.* #3—*Crossing Delancey.* #4—*Die Hard.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Dead Ringers.* #2—*Married to the Mob.* #3—*Who Framed Roger Rabbit.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Kansas.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Patty Hearst.* #2—*Sweet Hearts Dance.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Tougher Than Leather.* #4—*The Blob; Red Heat.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Married to the Mob.* #2—*Kansas.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Sweet Hearts Dance.* #2—*Dead Ringers.* #3—*Messenger of Death.* #4—*Patty Hearst.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Married to the Mob.* #2—*Sweet Hearts Dance.* #3—*Crossing Delancey.* #4—*Dead Ringers.* #5—Through 9/29: *A Fish Called Wanda.* Beg. 9/30: *Heartbreak Hotel.* #6—Through 9/29: *Messenger of Death; Moon Over Parador.* Beg. 9/30: *Gorillas in the Mist.* #7—*Patty Hearst.* #8—*Die Hard.* #9—*Running on Empty.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Murder One.* #2—*Dead Ringers.* #3—*Kansas.* #4—*Messenger of Death; Moon Over Parador.* #5—*A Nightmare on Elm Street 4: The Dream Master; Married to the Mob.* #6—*Tiger Warsaw.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Moon Over Parador.* #2—*Married to the Mob.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Tougher Than Leather.* #2—Through 9/29: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/30: *Elvira: Mistress of the Dark.* #3—*Betrayed.* #4—Through 9/29: *Tiger Warsaw.* Beg. 9/30: *Heartbreak Hotel.* #5—*Messenger of Death.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Married to the Mob.* #2—*Crossing Delancey.* #3—*Dead Ringers.* #4—*Sweet Hearts Dance.* #5—Through 9/29: *Messenger of Death.* Beg. 9/30: *Heartbreak Hotel.* #6—*Die Hard.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey.* #2—*A Fish Called Wanda.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Sweet Hearts Dance.* #2—*Dead Ringers.* #3—Through 9/29: *Betrayed.* Beg. 9/30: *Gorillas in the Mist.* #4—*Kansas.*

303. CORONA—PLAZA—(639-7722). *Who Framed Roger Rabbit.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Dead Ringers.* #2—*Sweet Hearts Dance.* #3—*Patty Hearst.* #4—*Married to the Mob.* #5—*Kansas.* #6—Through 9/29: *Moon Over Parador.* Beg. 9/30: *Gorillas in the Mist.* #7—Through 9/29: *Who Framed Roger Rabbit; Messenger of Death.* Beg. 9/30: *Heartbreak Hotel.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Coming to America.* #3—*Married to the Mob.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Patty Hearst.* #2—Through 9/29: *Tiger Warsaw.* Beg. 9/30: *Elvira: Mistress of the Dark.* #3—Through 9/29: *Messenger of Death.* Beg. 9/30: *Heartbreak Hotel.* #4—*Die Hard.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Dead Ringers.* #2—*A Fish Called Wanda.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Midnight Run.* #2—*Betrayed.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Who Framed Roger Rabbit; Moon Over Parador.* #2—*Sweet Hearts Dance.* #3—*Running on Empty.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Crossing Delancey.* #2—*Kansas.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Fish Called Wanda.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Dead Ringers.* #2—*Patty Hearst.* #3—Through 9/29: *Messenger of Death.* Beg. 9/30: *Heartbreak Hotel.* #4—*Die Hard.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Messenger of Death.* #2—*Married to the Mob.* #3—*Betrayed.* #4—*Dead Ringers.* #5—*Tiger Warsaw; Kansas.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Coming to America.* #2—*Big.* #3—*Moon Over Parador.* #4—*Sweet Hearts Dance.* #5—*Midnight Run.* #6—*Patty Hearst.* #7—*Die Hard.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Dead Ringers.* #2—Through 9/29: *A Fish Called Wanda.* Beg. 9/30: *Heartbreak Hotel.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 9/29: *Married to the Mob.* Beg. 9/30: *Elvira: Mistress of the Dark.* #2—*Messenger of Death.* #3—*Tiger Warsaw.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 9/29: *Au Revoir Les Enfants. (Good-Bye, Children.)* Beg. 9/30: *Betrayed.* #2—*Married to the Mob.* #3—*Midnight Run.* #4—*A Fish Called Wanda.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Dead Ringers.* #2—*Die Hard.* #3—*Messenger of Death.*

320. REGO PARK—DRAKE—(457-4002). Through 9/29: *Big.* Beg. 9/30: *Tucker: The Man and His Dream.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Married to the Mob.* #2—*Betrayed.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Married to the Mob.* #2—*Kansas.*

401. NEW DORP—HYLAN—(351-6601). #1—*Dead Ringers.* #2—*A Fish Called Wanda.*

402. NEW DORP—LANE—(351-2110). Through 9/29: *Moon Over Parador.* Beg. 9/30: *Heartbreak Hotel.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Dead Ringers.* #2—*Sweet Hearts Dance.*

#3—*Crossing Delancey.* #4—*Married to the Mob.* #5—*Patty Hearst.* #6—*Sweet Hearts Dance.* #7—*A Fish Called Wanda.* #8—Through 9/29: *Betrayed.* Beg. 9/30: *Gorillas in the Mist.* #9—*Big.* #10—Through 9/29: *Messenger of Death; Moon Over Parador.* Beg. 9/30: *Heartbreak Hotel.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 9/29: *Tucker: The Man and His Dream.* Beg. 9/30: *Who Framed Roger Rabbit.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Midnight Run.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Crossing Delancey.* #2—*Dead Ringers.* #3—*Patty Hearst.* #4—*Heartbreak Hotel.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*A Fish Called Wanda.* #2—*Dead Ringers.* #3—*Big; Betrayed.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Die Hard.* #2—*Sweet Hearts Dance.* #3—*Married to the Mob.* #4—*A Fish Called Wanda.* #5—*Crossing Delancey.* #6—*Running on Empty.* #7—*Dead Ringers.* #8—*Patty Hearst.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 9/29: *Crossing Delancey.* Beg. 9/30: *Patty Hearst.* #2—*Crossing Delancey.* #3—*Dead Ringers.*

507. HEWLETT—HEWLETT—(791-6768). *Midnight Run.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Tiger Warsaw.* #2—*Die Hard.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Moon Over Parador.* #2—*Sweet Hearts Dance.* #3—*Married to the Mob.* #4—Through 9/29: *Betrayed.* Beg. 9/30: *Gorillas in the Mist.* #5—*A Fish Called Wanda.* #6—*Dead Ringers.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Tiger Warsaw.* #2—*Tougher Than Leather.* #3—*Messenger of Death.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Big.* #2—*Midnight Run.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*A Fish Called Wanda.* #2—*Kansas.* #3—*Sweet Hearts Dance.* #4—*Betrayed.* #5—*Married to the Mob.* #6—*Eight Men Out.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 9/29: *Big.* Beg. 9/30: *Betrayed.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Dead Ringers.* #2—*Sweet Hearts Dance.* #3—*Married to the Mob.* #4—*Die Hard.*

515. MALVERNE—TWIN—(599-6966). #1—Through 9/29: *Midnight Run.* Beg. 9/30: *Betrayed.* #2—*Big.*

516. MANHASSET—MANHASSET—(627-7887). #1—Through 9/29: *Patty Hearst.* Beg. 9/30: *Gorillas in the Mist.* #2—*Sweet Hearts Dance.* #3—*Tucker: The Man and His Dream.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Dead Ringers.* #2—*Who Framed Roger Rabbit.* #3—*Kansas.* #4—*Patty Hearst.* #5—*Married to the Mob.* #6—*Die Hard.* #7—*A Fish Called Wanda.* #8—Through 9/29: *Messenger of Death.* Beg. 9/30: *Heartbreak Hotel.* #9—*Coming to America.*

518. MASSAPEQUA—PEQUA—(799-6464). *Crossing Delancey.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Dead Ringers.* #2—*A Fish Called Wanda.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Bambi; Married to the Mob.* #2—*Tucker: The Man and His Dream.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Big.* #2—*Tucker: The Man and His Dream.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Dead Ringers.* #2—*Tiger Warsaw.* #3—*Kansas.* #4—*A Fish Called Wanda.* #5—*Midnight Run; Moon Over Parador.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Moon Over Parador.* #2—*Eight Men Out.* #3—*Patty Hearst.* #4—*Betrayed.* #5—*A Fish Called Wanda.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Kansas.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Married to the Mob.* #2—*Eight Men Out.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Kansas.* #2—Through 9/29: *Running on Empty.* Beg. 9/30: *Heartbreak Hotel.* #3—*Patty Hearst.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Crossing Delancey.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Die Hard.* #2—*Married to the Mob.* #3—*Coming to America.* #4—*Big.* #5—*A Fish Called Wanda.* #6—*Messenger of Death.* #7—*Tougher Than Leather.* #8—*A Nightmare on Elm Street 4: The Dream Master.* #9—*Betrayed.* #10—*Crossing Delancey.* #11—*Sweet Hearts Dance.* #12—*Patty Hearst.* #13—*Dead Ringers; Kansas.*

531. WANTAGH—WANTAGH—(781-6969). *Cocktail.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Dead Ringers.* #2—*Patty Hearst.* #3—*Messenger of Death.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Young Guns.* #2—*The Last Temptation of Christ.* #3—*The Last Temptation of Christ.* #4—*Running on Empty.* #5—*Tiger Warsaw.* #6—*Patty Hearst.*

534. WESTBURY—WESTBURY—(333-1911). #1—Program Unavailable. #2—Program Unavailable.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Big.* #2—*Dead Ringers.* #3—*Patty Hearst.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 9/29: *Tiger Warsaw.* Beg. 9/30: *Heartbreak Hotel.* #2—Through 9/29: *Murder One.* Beg. 9/30: *Big.* #3—*Die Hard.*

602. BAY SHORE—CINEMA—(665-1722). *Sweet Hearts Dance.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Kansas.* #2—*Crossing Delancey.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 9/29: *Messenger of Death.* Beg. 9/30: *Elvira: Mistress of the Dark.* #2—*Cocktail.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Crossing Delancey.* #2—*Die Hard.* #3—*Married to the Mob.* #4—*Young Guns.* #5—*Big.* #6—*Messenger of Death.* #7—*A Fish Called Wanda.* #8—*A Nightmare on Elm Street 4: The Dream Master.* #9—*Tougher Than Leather.* #10—*Betrayed.* #11—*Kansas; Sweet Hearts Dance.* #12—*Dead Ringers; Patty Hearst.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Die Hard.* #2—*A Fish Called Wanda.* #3—*Betrayed.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Tougher Than Leather.* #6—*Married to the Mob.* #7—*Running on Empty.* #8—*Young Guns.* #9—*Crossing Delancey.* #10—*Patty Hearst.* #11—*Kansas.* #12—*Dead Ringers; Sweet Hearts Dance.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Dead Ringers.* #2—*Messenger of Death.* #3—*A Fish Called Wanda.* #4—*Kansas.* #5—*Die Hard.* #6—Through 9/29: *Messenger of Death.* Beg. 9/30: *Gorillas in the Mist.* #7—*Patty Hearst.* #8—*Moon Over Parador.*

611. CORAM—PINE—(698-6442). #1—*Tucker: The Man and His Dream.* #2—*Married to the Mob.* #3—*Who Framed Roger Rabbit.* #4—*Big.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Crossing Delancey.* #2—*Dead Ringers.* #3—*A Fish Called Wanda.* #4—*Sweet Hearts Dance.* #5—Through 9/29: *Running on Empty.* Beg. 9/30: *Gorillas in the Mist.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Dead Ringers.* #2—*A Fish Called Wanda.*

615. GREENPORT—GREENPORT—(477-0500). Through 9/29: *Moon Over Parador.* Beg. 9/30: *Betrayed.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Patty Hearst.* #2—*Crossing Delancey.* #3—*Eight Men Out.* #4—*Married to the Mob.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moon Over Parador.*

618. ISLIP—ISLIP—(581-5200). #1—*Midnight Run.* #2—*A Fish Called Wanda.* #3—*Dead Ringers.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Last Temptation of Christ.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 9/29: *Midnight Run.* Beg. 9/30: *Cocktail.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Betrayed.* #2—*Who Framed Roger Rabbit.* #3—*Tucker: The Man and His Dream; A Fish Called Wanda.* #4—*Tiger Warsaw; Big.* #5—*Kansas; Moon Over Parador.* #6—*Dead Ringers.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 9/29: *Midnight Run.* Beg. 9/30: *Coming to America.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Kansas.* #2—Through 9/29: *Tiger Warsaw.* Beg. 9/30: *Gorillas in the Mist.* #3—Through 9/29: *Messenger of Death.* Beg. 9/30: *Heartbreak Hotel.* #4—*Patty Hearst.* #5—*Die Hard.* #6—*A Fish Called Wanda.* #7—*Crossing Delancey.* #8—*Married to the Mob.* #9—*Sweet Hearts Dance.* #10—*Betrayed.* #11—*Who Framed Roger Rabbit.* #12—Through 9/29: *Murder One.* Beg. 9/30: *Elvira: Mistress of the Dark.* #13—*Dead Ringers.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Betrayed.* **WEST**—Through 9/29: *Moon Over Parador.* Beg. 9/30: *A Fish Called Wanda.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 9/29: *The Wizard of Loneliness.* Beg. 9/3 *Mr. North.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Big.* #2—*Tiger Warsaw.* #3—*A Fish Called Wanda.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Moon Over Parador.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Married to the Mob.* #2—*Patty Hearst.* #3—*Kansas.* #4—*Betrayed.* #5—Through 9/29: *Moon Over Parador.* Beg. 9/30: *Heartbreak Hotel.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A Fish Called Wanda.* #2—*Sweet Hearts Dance.* #3—*Patty Hearst.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Betrayed.* #2—*Married to the Mob; Coming to America.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Tucker: The Man and His Dream.* #2—*Moon Over Parador.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Eight Men Out.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 9/29: *Married to the Mob.* Beg. 9/30: *Heartbreak Hotel.* #2—*A Fish Called Wanda.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Patty Hearst.* #2—*Married to the Mob.* #3—Through 9/29: *Midnight Run.* Beg. 9/30: *Gorillas in the Mist.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 9/29: *Betrayed.* Beg. 9/30: *Heartbreak Hotel.* #2—*Married to the Mob.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Who Framed Roger Rabbit.* #2—*Crossing Delancey.* #3—*Patty Hearst.* #4—*Gorillas in the Mist.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Married to the Mob.* #2—*A Fish Called Wanda.* #3—*Betrayed.* #4—*Crossing Delancey.* #5—*Moon Over Parador.* #6—*Die Hard.* #7—*Sweet Hearts Dance.* #8—*Kansas.* #9—*Dead Ringers.* #10—*Patty Hearst.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Crossing Delancey.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Kansas.* #2—*Dead Ringers.* #3—Through 9/29: *Moon Over Parador.* Beg. 9/30: *Heartbreak Hotel.* #4—*Big.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Dead Ringers.* #2—Through 9/29: *Moon Over Parador.* Beg. 9/30: *Running on Empty.* #3—Through 9/29: *Die Hard.* Beg. 9/30: *Crossing Delancey.* #4—*Patty Hearst.* #5—*Kansas.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Married to the Mob.* #2—*Tougher Than Leather.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Married to the Mob.* #2—*Messenger of Death.* #3—*Betrayed.* #4—*Kansas.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Dead Ringers.* #2—*Big.* #3—*Tiger Warsaw.* #4—*Tougher Than Leather.*

716. PELHAM—PICTURE HOUSE—(738-3160). *A Fish Called Wanda.*

718. RYE—RYE RIDGE—(939-8177). #1—*Patty Hearst.* #2—*A Fish Called Wanda.*

719. SCARSDALE—FINE ARTS—(723-6699). *Wings of Desire.*

720. SCARSDALE—PLAZA—(725-0078). Through 9/29: *Tucker: The Man and His Dream.* Beg. 9/30: *Betrayed.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Kansas.* #2—*Moon Over Parador.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Dead Ringers.* #2—*Betrayed; Bambi.* #3—*Running on Empty.* #4—*A Fish Called Wanda.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Crossing Delancey.* #2—*Messenger of Death.* #3—*Moon Over Parador.* #4—*Sweet Hearts Dance.* #5—*Die Hard.* #6—*Kansas.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Murder One.* #2—*Messenger of Death.* #3—*Tougher Than Leather; Betrayed.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 9/29: *Midnight Run.* Beg. 9/30: *Gorillas in the Mist.* #2—*A Fish Called Wanda.* #3—*Sweet Hearts Dance.* #4—*Crossing Delancey.* #5—*Moon Over Parador.* #6—*Patty Hearst.* #7—*Kansas.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 9/29: *Tucker: The Man and His Dream.* Beg. 9/30: *Big.* #2—Through 9/29: *Betrayed.* Beg. 9/30: *Dead Ringers.*

Rockland County

752. NANUET—MALL—(623-6336). Program Unavailable.

753. NANUET—MOVIES—(623-0211). #1—*Kansas.* #2—*Married to the Mob.* #3—*Cocktail.* #4—*A Fish Called Wanda.* #5—*Moon Over Parador.*

755. NEW CITY—TOWN—(634-5100). #1—*A Fish Called Wanda.* #2—*Dead Ringers.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Kansas.* #2—*Tiger Warsaw.*

757. NYACK—CINEMA EAST—(358-6631). *Coming to America.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Dead Ringers.* #2—*Big.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Die Hard.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Married to the Mob; Bambi.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Moon Over Parador.* #2—*Betrayed.*

763. STONY POINT—9 W—(942-0303). *Eight Men Out.*

764. SUFFERN—LAFAYETTE—(357-6030). *Who Framed Roger Rabbit.*

CONNECTICUT

AREA CODE 203

Fairfield County

801. DANBURY—CINE—(743-2200). #1—*Kansas.* #2—*Patty Hearst.* #3—*A Fish Called Wanda.*

802. DANBURY—CINEMA—(748-2923). #1—*Dead Ringers.* #2—*Crossing Delancey.*

803. DANBURY—PALACE—(748-7496). #1—*Die Hard.* #2—*Young Guns.* #3—*Betrayed.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—Program Unavailable. #2—Program Unavailable.

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

807. GREENWICH—CINEMA—(869-6030). #1—*Midnight Run.* #2—*Bull Durham.*

808. GREENWICH—PLAZA—(869-4030). #1—*Crossing Delancey.* #2—*A Fish Called Wanda; Kansas.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Patty Hearst.* #2—Through 9/29: *Betrayed.* Beg. 9/30: *Heartbreak Hotel.*

812. RIDGEFIELD—CINEMA—(438-3338). *Who Framed Roger Rabbit.*

813. SOUTH NORWALK—SONO—(866-9202). Through 9/29: *The Sun and the Moon.* 9/30–10/6: *Bagdad Cafe.*

814. SPRINGDALE—STATE—(325-0250). *Midnight Run; Who Framed Roger Rabbit.*

815. STAMFORD—AVON—(324-9205). #1—*Tougher Than Leather.* #2—*Betrayed; Messenger of Death.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dead Ringers.* #2—*Patty Hearst.* #3—*Die Hard.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sweet Hearts Dance.* #2—*Big.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Patty Hearst.* #2—*Betrayed.* #3—*Die Hard.* #4—Through 9/29: *Who Framed Roger Rabbit.* Beg. 9/30: *Heartbreak Hotel.* #5—*Kansas.* #6—*A Nightmare on Elm Street 4: The Dream Master.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*A Fish Called Wanda.* #2—*Big.* #3—*Dead Ringers.*

821. WESTPORT—POST—(227-0500). Program Unavailable.

822. WILTON—CINEMA—(762-5678). Program Unavailable.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Moon Over Parador.* #2—*Married to the Mob.* #3—*Who Framed Roger Rabbit.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Dead Ringers.* #2—*Kansas.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Who Framed Roger Rabbit.* #2—*Married to the Mob.* #3—*A Fish Called Wanda.* #4—*Sweet Hearts Dance.* #5—*Die Hard.* #6—*Crossing Delancey.* #7—*Messenger of Death.* #8—*Tiger Warsaw.* #9—*Tougher Than Leather.*

903. JERSEY CITY—STATE—(653-5200). #1—*Tiger Warsaw.* #2—*Tougher Than Leather.* #3—Through 9/29: *Messenger of Death.* Beg. 9/30: *Elvira: Mistress of the Dark.* #4—*Murder One.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Kansas.* #2—*Moon Over Parador.* #3—*A Fish Called Wanda.* #4—*Betrayed.* #5—*Patty Hearst.* #6—*Running on Empty.* #7—*Coming to America.* #8—*A Nightmare on Elm Street 4: The Dream Master.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Dead Ringers.* #2—*Sweet Hearts Dance.* #3—*Married to the Mob.* #4—*Crossing Delancey.* #5—*Die Hard.* #6—*Messenger of Death.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *A Nightmare on Elm Street 4: The Dream Master.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Die Hard.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Tougher Than Leather.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Die Hard.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Messenger of Death; Who Framed Roger Rabbit.* #2—*Tougher Than Leather; Murder One.*

914. LIVINGSTON—COLONY—(992-0800). Through 9/29: *A Fish Called Wanda.* Beg. 9/30: *Heartbreak Hotel.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *A Summer Story.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moon Over Parador.* #2—*Married to the Mob.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—Through 9/29: *Moon Over Parador.* Beg. 9/30: *Heartbreak Hotel.* #2—Through 9/29: *Who Framed Roger Rabbit.* Beg. 9/30: *Gorillas in the Mist.* #3—*A Fish Called Wanda.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Betrayed.* #2—*Married to the Mob.* #3—*Coming to America.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Married to the Mob.* #2—*A Fish Called Wanda; Betrayed.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Dead Ringers.* #2—*Sweet Hearts Dance.* #3—*Patty Hearst.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Big.* #2—*Crossing Delancey.* #3—*Patty Hearst.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Tucker: The Man and His Dream; The New Adventures of Pippi Longstocking.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Kansas.* #2—*Betrayed.*

932. ELIZABETH—ELMORA—(352-3483). *Who Framed Roger Rabbit.*

933. LINDEN—QUAD—(925-9787). #1—*A Fish Called Wanda.* #2—*Married to the Mob.* #3—*Betrayed.* #4—*Die Hard.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Eight Men Out.*

936. UNION—UNION—(686-4373). #1—*Who Framed Roger Rabbit.* #2—*Patty Hearst.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Patty Hearst.* #2—*Sweet Hearts Dance.* #3—*Big.*

938. WESTFIELD—TWIN—(654-4720). #1—*Married to the Mob.* #2—*Tiger Warsaw.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Who Framed Roger Rabbit.* #2—*A Fish Called Wanda.*

951. CLOSTER—CLOSTER—(768-8800). *Dead Ringers.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Fish Called Wanda.* #4—*Kansas.*

953. EMERSON—TOWN—(261-1000). #1—*Kansas.* #2—*Dead Ringers.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Dead Ringers.* #2—*Married to the Mob.*

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Dead Ringers.* #2—*Crossing Delancey.*

958. OAKLAND—TWIN—(337-4478). #1—Through 9/29: *Die Hard.* Beg. 9/30: *Elvira: Mistress of the Dark.* #2—*Married to the Mob.*

959. PARAMUS—CINEMA 35—(845-5070). *Tiger Warsaw.*

961. PARAMUS—BERGEN MALL—(845-4449). *Kansas.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Crossing Delancey.* #2—*Moon Over Parador.* #3—*Cocktail.* #4—*Married to the Mob.* #5—*Running on Empty.* #6—*Dead Ringers.* #7—*Sweet Hearts Dance.* #8—*Coming to America.* #9—*Midnight Run.* #10—*Die Hard.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Messenger of Death.* #2—*Patty Hearst.* #3—*The Last Temptation of Christ.*

964. RAMSEY—CINEMA—(825-2090). *Betrayed.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Cocktail.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Dead Ringers.* #2—*Patty Hearst.* #3—*Die Hard.* #4—*Tucker: The Man and His Dream.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Tucker: The Man and His Dream.* #2—*Die Hard.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Mr. North.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)* #3—*A Fish Called Wanda; Who Framed Roger Rabbit.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Married to the Mob.* #2—*Moon Over Parador.* #3—*Kansas.* #4—*Tiger Warsaw.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Married to the Mob.* #2—*A Fish Called Wanda.* #3—*Midnight Run.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Patty Hearst.* #2—Through 9/29: *Midnight Run.* Beg. 9/30: *Heartbreak Hotel.* #3—*Die Hard.* #4—*Big.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties. The women are infuriatingly serene; we see them as unaware of how self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and subversively funny—a witty fable about the power of art and the power of philistine innocence. (3/7/88) G. **11, 43**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **81, 813**

BETRAYED—(1 hr. 57 min.; 1988) In the Illinois grain fields, seemingly nice people, concerned with family, work, and church, meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. Based on an actual group—The Order—Costa-Gavras's movie about a native Fascist group has a serious subject, but it also has an utterly synthetic thriller plot. Dear God, save us from the movies. Debra Winger is the undercover FBI agent who poses as a farm worker so she can get close to farmer Tom Berenger, whom the FBI suspects of being an assassin. She falls in love with this gentle family man, and when she discovers he really is a monster, she is torn between her love and her duty. Most of the movie is flatly unbelievable, and Costa-Gavras, trying for gravity, works in a slow, methodical style, with many shots of beautiful fields, as if the American rottenness rose up right out of the heartland. Tom Berenger is excellent. With John Mahoney and Jeffrey DeMunn as zealots. (9/5/88) R. **7, 34, 66, 102, 112, 203, 222, 302, 308, 313, 317, 322, 406, 504, 509, 512, 513, 515, 524, 530, 606, 608, 615, 621, 625, 627, 634, 636, 703, 706, 714, 720, 722, 724, 725, 762, 803, 809, 815, 818, 904, 918, 919, 931, 933, 952, 964**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year-old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. (6/13/88) PG. **5, 45, 88, 100, 101, 103, 207, 314, 320, 406, 511, 513, 601, 521, 530, 600, 601, 606, 611, 621, 631, 708, 715, 725, 759, 817, 819, 921, 937, 972**

BIG TIME—(1 hr. 27 min.; 1988) A "musicotheatrical" presentation in which scenes from Tom Waits's songs are transformed into dramatic vignettes. Written by Tom Waits and Kathleen Brennan. With Waits. Dir. Chris Blum. **4**

BIRD—(1 hr. 50 min.; 1988) A biopic of the legendary saxophonist Charlie Parker. With Forest Whitaker, Diane Venora, and Michael Zelniker. Written by Joel Oliansky. Dir. Clint Eastwood. R. **49**

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Eric Rohmer's made still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, the slender, swarthily beautiful Léa (Sophie Renoir) and the proud, lonely Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-Eric Gendron as Alexandre, a good-looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. (7/25/88) PG. **81, 534**

★ **BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the loquacious, poetry-quoting Annie, who each year selects a young man from the Durham Bulls—a minor league team—as her lover of the season. Annie then teaches the young man—this year it's "Nuke" LaLoosh, a gangly young pitcher (Tim Robbins)—about love and baseball, both of which she understands with an authentic insider's knowledge. Crash Davis (Kevin Costner), a longtime minor-league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie has the rhapsodic quality of a story recounted during a rain delay; it offers a nostalgic poetry of the game that is lovely and pure. (6/20/88) R. **807**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley), we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic, though he gets to play (in disguise) some of the minor characters. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **33, 108, 112, 207, 211, 216, 305, 314, 517, 530, 623, 636, 757, 904, 918, 962**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a vulgar neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, would seem to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam, it turns out, is a perfectly modern guy who just happened to inherit his father's business and stay on the Lower East Side. He has no ethnic flavor at all. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. With Jeroen Krabbe as a narcissistic writer who tries to make Izzy his mistress, and Rosemary Harris as a literary lion. (9/19/88) PG. **5, 49, 54, 85, 112, 200, 206, 213, 219, 300, 301, 310, 406, 503, 505, 506, 506, 518, 524, 528, 530, 603, 606, 608, 612, 616, 625, 705, 706, 707, 709, 724, 802, 808, 902, 905, 921, 956, 962**

DAFFY DUCK'S QUACKBUSTERS—(1 hr. 18 min.; 1988) When an unscrupulous Daffy Duck unexpectedly comes into a fortune, he must go into the exorcism business to rid himself of the moralizing ghost of his benefactor. With Bugs Bunny and Porky Pig. Written and directed by Terry Lennon and Greg Ford. G. **20**

DEAD RINGERS—(1 hr. 55 min.; 1988) Reviewed in this issue. R. **21, 31, 48, 87, 101, 102, 103, 106, 111, 112, 200, 203, 204, 209, 214, 218, 219, 220, 300, 302, 304, 307, 312, 313, 315, 318, 401, 406, 503, 504, 505, 506, 509, 514, 517, 519, 523, 530, 532, 600, 606, 608, 610, 612, 613, 618, 621, 625, 706, 708, 709, 715, 722, 725, 755, 759, 802, 816, 819, 901, 905, 920, 951, 953, 954, 956, 962, 967**

DEAR AMERICA: LETTERS HOME FROM VIETNAM—(1 hr. 26 min.; 1988) A documentary that uses letters from soldiers serving in Southeast Asia, newsreel footage, and home movies to tell the story of the American experience in Vietnam. Narrators include Willem Dafoe, Robin Williams, and Robert De Niro. Screenplay by Richard Dewhurst and Bill Couturie. Dir. Couturie. PG-13. **42**

DIE HARD—(2 hr. 7 min.; 1988) Trash, but extremely exciting—perhaps the most entertaining action film since *The Terminator.* A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650-million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans, picking them off in twos and threes. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund,* who hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. With Alexander Godunov and, as the office sleaze, Hart Bochner. Written by Jeb Stuart and

Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **7, 33, 53, 90, 92, 101, 111, 112, 200, 204, 206, 207, 209, 211, 213, 219, 300, 306, 312, 314, 318, 505, 508, 514, 517, 530, 601, 606, 608, 610, 625, 706, 709, 723, 760, 803, 806, 816, 818, 902, 905, 910, 912, 933, 958, 962, 967, 968, 972**

EIGHT MEN OUT—(1 hr. 44 min.; 1988) John Sayles's account (based on Eliot Asinof's book) of the Chicago "Black Sox" scandal of 1919 is beautifully observed and affectionate but essentially undramatic. Eight members of the great White Sox team, united only in their loathing of the club owner, Charles Comiskey, who underpaid them and treated them like chattel, conspired with gamblers to throw the World Series to Cincinnati. The players never realized the enormity of what they were doing—undermining a central American faith. They were more stupid than corrupt, and, in the end, they weren't even paid off properly by the gamblers. The movie has a soft, boyish, legendary quality, but it's all period design and texture. The actors are well chosen, and give modest, self-assured performances, but Sayles, a circumspect director, never gets to the meat of his subject, the psychology of betrayal and self-betrayal. His fear of melodrama may just be a fear of drama. With D. B. Sweeney, Charlie Sheen, John Cusack, and David Strathairn as ballplayers, and Michael Lerner as the New York gambler Arnold Rothstein. (9/19/88) PG. **20, 40, 64, 80, 512, 524, 526, 616, 639, 763, 935**

ELVIRA: MISTRESS OF THE DARK—(1 hr. 36 min.; 1988) The cult TV hostess is waylaid in a New England town on her way to Las Vegas. With Elvira, W. Morgan Sheppard, and Jeff Conaway. Written by Sam Egan, John Paragon, and Cassandra Peterson. Dir. James Signorelli. PG-13. **90, 222, 306, 316, 604, 625, 903, 958**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, now 78, once made a British comedy classic—*The Lavender Hill Mob* (1951)—in comparison to which *Wanda* is ruffian slapstick. But Crichton, working with John Cleese's script, frees the actors to have a good time. Cleese, as a henpecked husband, gives a straighter, more romantic and sexual performance than he did in a similar role in the TV series *Fawlty Towers.* Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. PG-13. (7/18/88) **24, 62, 85, 112, 200, 213, 219, 301, 307, 311, 315, 317, 401, 406, 504, 505, 509, 512, 517, 519, 523, 524, 530, 606, 608, 610, 612, 613, 618, 621, 625, 627, 631, 635, 700, 706, 716, 718, 722, 724, 753, 755, 801, 808, 819, 902, 904, 914, 917, 919, 933, 950, 952, 969, 971**

GORILLAS IN THE MIST—(2 hr. 5 min.; 1988) Reviewed in this issue. PG-13. **61, 219, 302, 304, 406, 509, 516, 610, 612, 625, 702, 705, 724, 917**

HEARTBREAK HOTEL—(1 hr. 30 min.; 1988) A "rock and roll fable" about a young man who kidnaps Elvis and brings him home as a present to his mother. With Charlie Schlatter, Tuesday Weld, and David Keith. Written and directed by Chris Columbus. PG-13. **106, 219, 222, 300, 304, 306, 312, 315, 402, 406, 503, 517, 527, 601, 625, 634, 700, 703, 708, 809, 818, 914, 917, 972**

KANSAS—(1 hr. 40 min.; 1988) Two young drifters meet by chance in a railroad boxcar, and their relationship turns complicated when one leads the other into a series of bank robberies. With Matt Dillon and Andrew McCarthy. Screenplay by Spencer Eastman. Dir. David Stevens. R. **20, 46, 51, 66, 85, 100, 101, 106 112, 210, 214, 217, 220, 302, 304, 310, 313, 400, 512, 517, 523, 524, 527, 530, 603, 606, 608, 610, 621, 625, 634, 706, 708, 709, 714, 721, 723, 724, 753, 756, 801, 808, 818, 901, 904, 931, 952, 953, 961, 970**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hr. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, many confused tribes, stranded and awaiting the Word. African, Arabic, and Hebrew rhythms all show up in Peter Gabriel's vibrant score. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey, wearing thick, dark tresses and tattoos as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **41, 533, 533, 619, 963**

MAMA TURNS 100—(1 hr. 40 min.; 1988) In Spanish, Eng. subtitles. A comedic look at a greedy family's attempt to do away with the rich family matriarch at her 100th birthday party. With Geraldine Chaplin, Fernando F. Gomez, and Rafaela Aparicio. Written and directed by Carlos Saura. **4**

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Wrapped tightly in awful clothes, and topped with a mound of frizzed Roman curls, Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture—a riot of marbleized, hijacked kitsch. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband (Alec Baldwin) is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife, Connie, who, weighed down with heavy hair and enough jewelry to padlock a fullback, is a suburban Medea on the warpath—a true blood wife. (8/15/88) R. **24, 36, 62, 85, 112, 200, 214, 217, 219, 220, 221, 300, 304, 305, 313, 316, 317, 322, 400, 406, 505, 509, 512, 514, 517, 520, 526, 530, 606, 608, 611, 625, 634, 636, 700, 702, 703, 706, 711, 714, 753, 761, 900, 902, 905, 916, 918, 919, 933, 938, 952, 954, 958, 962, 970, 971**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodóvar. Dir. Almodóvar. **82**

MESSENGER OF DEATH—(1 hr. 32 min.; 1988) A tough Denver reporter is on the trail of a serial killer linked to a century-old cult of Mormon avengers. With Charles Bronson, Trish Van Devere, and Laurence Luckinbill. Screenplay by Paul Jarrico. Dir. J. Lee Thompson. R. **33, 90, 92, 100, 106, 111, 112, 204, 207, 208, 210, 211. 218, 219, 220, 222, 300, 304, 306, 312, 313, 316, 318, 406, 510, 517, 530, 532, 604, 606, 610, 610, 625, 714, 723, 724, 815, 902, 903, 905, 913, 963**

MIDNIGHT RUN—(2 hr. 8 min.; 1988) Martin Brest, the director of *Beverly Hills Cop,* has a talent for affectionate relations among men (women seem hardly to exist for him). Here he works out a delicate cross pattern of aggression and kindness between Charles Grodin, a Mafia accountant who has ripped off $15 million from the mob and then jumped bail, and Robert De Niro, a tough, sour ex-cop who has become a bounty hunter and who wants to turn Grodin in and collect a large reward. Grodin's accountant, a bourgeois fusspot, envelops the hard-nosed De Niro in goodness and concern; he seduces him with kindness. The two men, different as they are, both turn out to be honorable (hardly a surprise). A road movie and a bumbling comedy of violence, *Midnight Run* goes on much too long for what it has to say. George Gallo's script, however, is profane and entertainingly loquacious. R. (8/1/88) **10, 30, 52, 89, 206, 308, 314, 317, 502,**

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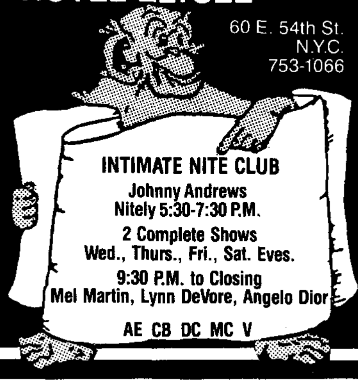

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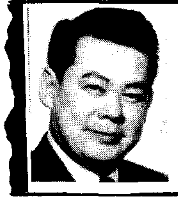

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MILES FROM HOME—(1 hr. 53 min.; 1988) When the failure of the family farm forces two brothers to sell their property, they devise a plan that makes them heroes to the townspeople but outlaws to the local police. With Richard Gere, Kevin Anderson, and John Malkovich. Screenplay by Chris Gerolmo. Dir. Gary Sinise. R. **50**

MOON OVER PARADOR—(1 hr. 44 min.; 1988) Richard Dreyfuss plays a New York actor who, working in the mythical Latin American country Parador, gets press-ganged into imitating the country's dictator after the great man has died. The funniest ideas in this farce are about the identity of the country itself, which appears to be run by Fascists and ex-Nazis as a gigantic nightclub (Sammy Davis Jr. is a figure of great importance there). Paul Mazursky, working with Leon Capetanos (his usual collaborator), makes some awfully familiar jokes about the vanity of actors. The movie has the tired show-business wit of *Ishtar*, and much of it is far too broad for Mazursky's best talents. With Sonia Braga as the dictator's mistress, Raul Julia as the power behind the throne, Jonathan Winters as a CIA man, and a variety of distinguished actors in tiny, tiny roles. Shot in Brazil. PG-13. (9/19/88) **10, 22, 43, 52, 87, 200, 219, 220, 221, 304, 309, 314, 402, 406, 509, 523, 524, 610, 615, 617, 621, 627, 633, 634, 638, 706, 708, 709, 721, 723, 724, 753, 762, 813, 900, 904, 916, 917, 962, 970**

MR. NORTH—(1 hr. 32 min.; 1988) The comical story of a whimsical but down-on-his-luck young man who runs afoul of the rich residents of a wealthy New England town. With Anthony Edwards, Robert Mitchum, and Harry Dean Stanton. Dir. Danny Huston. PG. **630, 969**

MURDER ONE—(1 hr. 30 min.; 1988) The story of the Isaacs brothers' two-week murder rampage through the South in 1973. With Henry Thomas, James Wilder, and Stephen Shellen. Screenplay by Tex Fuller. Dir. Graeme Campbell. R. **3, 4, 37, 90, 91, 104, 106, 107, 220, 601, 625, 724, 903, 913**

NANOU—(1 hr. 42 min.; 1987) In French and Eng., Eng. subtitles. The portrait of a tempestuous love affair between a young English photographer traveling through Lorraine and a radical young French activist. With Imogen Stubbs, Daniel Day Lewis, and Jean-Philippe Ecoffey. Written and directed by Conny Templeman. **1**

A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER—(1 hr. 33 min.; 1988) The return of Freddy, the razor-gloved madman. With Robert Englund. Written by William Kotzwinkle. Dir. Renny Harlin. R. **33, 90, 108, 112, 214, 216, 217, 220, 222, 305, 530, 606, 608, 818, 904, 906, 911**

PATTY HEARST—(1 hr. 48 min.; 1988) Cold, cold, cold. According to Nicholas Kazan, who wrote the screenplay, and Paul Schrader, who directed the movie, Patty Hearst was a cipher who survived her ordeal precisely because she had no feelings—no *self*—to violate. But this is a self-defeating conception—there's nothing to build a movie around. In addition, Schrader's stylized, semi-surreal treatment of Patty's incarceration in a closet distances us from her. Later, when she becomes an apparently willing member of the Symbionese Liberation Army, she shoots, robs banks, and hides out, but she remains a complete blank. Could anyone really be as boring as this Patty Hearst? Nothing spontaneous or deeply felt bursts out of her. William Forsythe, as the sad "General Teko," who wanted to be black, has a few comic moments. The rest is boring. With Ving Rhames as the SLA leader, Donald DeFreeze, ("Cinque"). 9/26/88) R. **11, 26, 36, 60, 67, 85, 112, 210, 215, 218, 219, 304, 306, 312, 314, 406, 503, 505, 506, 516, 517, 524, 527, 530, 532, 533, 600, 606, 608, 610, 616, 625, 634, 635, 702, 705, 706, 709, 718, 724, 801, 809, 816, 818, 904, 920, 921, 936, 937, 963, 967, 972**

PUNCHLINE—(2 hr. 3 min.; 1988) A bittersweet comedy about two aspiring stand-up comedians; one a housewife and mother, and the other a brilliant med student. With Tom Hanks and Sally Field. Written and directed by David Seltzer. R. **53**

RUNNING ON EMPTY—(1 hr. 56 min.; 1988) It takes a certain shamelessness to sell some sixties radicals as the ultimate American family, but that's what writer Naomi Foner and director Sidney Lumet have done. The Popes (Judd Hirsch and Christine Lahti), having blown up a napalm lab fifteen years ago (a janitor was blinded by the accident), have been living underground, fleeing the FBI, ever since. But the moral of the movie seems to be that the family that flees together stays together. The Popes are loving and responsible, and have great values. They have reached a crisis-point however. Their oldest son, Danny (River Phoenix), who has somehow picked up superlative musical skills, has the chance of a Juilliard scholarship, but his going to school would mean that the family, staying underground, might not see him again. All of this is worked out with great emotional fullness; Lahti even pulls off a tear-stained, only-in-Hollywood scene in which she asks for help from the father she's been estranged from for over a decade. With Steven Hill as the father, L. M. Kit Carson as an unreconstructed radical, and Martha Plimpton as Danny's romantic-tomboy girlfriend. Shot in Teaneck and Tenafly, New Jersey. (9/26/88) PG-13. **6, 31, 53, 89, 213, 219, 309, 505, 527, 533, 608, 612, 709, 722, 904, 962**

SWEET HEARTS DANCE—(1 hr. 41 min.; 1988) Married man Don Johnson finds that the settled life isn't all it's cracked up to be, while his best friend, Jeff Daniels, is falling in love for the first time. With Susan Sarandon and Elizabeth Perkins. Screenplay by Ernest Thompson. Dir. Robert Greenwald. R. **7, 33, 60, 65, 85, 112, 200, 215, 218, 219, 300, 302, 304, 309, 314, 406, 505, 509, 512, 514, 516, 530, 602, 606, 608, 612, 625, 635, 706, 723, 724, 817, 902, 905, 920, 937, 962**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange, beautiful, and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a matchless demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the pedantically precise Adams; with David Harris, the smiling, honey-voiced young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81**

TIGER WARSAW—(1 hr. 44 min.; 1988) A young man struggles to rebuild his life after a history of drug-related violence. With Patrick Swayze, Barbara Williams, and Piper Laurie. Screenplay by Roy London. Dir. Amin. Q. Chaudhri. R. **20, 37, 55, 83, 101, 220, 222, 306, 313, 316, 508, 510, 523, 533, 601, 621, 625, 631, 715, 756, 902, 903, 938, 959, 970**

TOUGHER THAN LEATHER—(1 hr. 33 min.; 1988) An action-adventure starring the rap group Run D.M.C. With Jenny Lumet and Jam Master Jay. Screenplay by Rick Rubin and Ric Menello. Dir. Rubin. PG. **32, 67, 90, 92, 100, 108, 112, 204, 207, 208, 210, 211, 216, 222, 510, 530, 606, 608, 711, 715, 724, 815, 902, 903, 911, 913**

TRACK 29—(1 hr. 36 min.; 1988) The love story of two young people who work with a miniature-railroad fanatic. With Gary Oldman, Christopher Lloyd, and Theresa Russell. Screenplay by Dennis Potter. Dir. Nicolas Roeg. R. **11**

★ **TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min.; 1988) As sleek and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy surface of an American dreamer—a wildly enthusiastic showman who *saw* the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As played by Jeff Bridges, Tucker has no depths; he's pure buoyant energy. The movie is a triumph of forties industrial design. With Joan Allen as Tucker's wife; Frederic Forrest and Mako as mechanics in his family of workers; Martin Landau (fine) as the shady Jewish financier who fronts for Tucker on Wall Street. Screenplay by Arnold Schulman and

David Seidler. Cinematography by Vittorio Storaro. A number of gleaming, low-backed Tuckers (51 were made) appear in the film. (8/22/88) PG. **24, 63, 320, 501, 516, 520, 521, 611, 621, 638, 720, 725, 930, 967, 968**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they step off the set and go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in paranoid, mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power, and much of the detail is startling. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd as the black-cloaked Judge Doom. Animation team headed by Richard Williams. (7/11/88) PG. **36, 54, 91, 104, 108, 112, 203, 210, 214, 303, 304, 309, 501, 517, 611, 621, 625, 705, 764, 812, 814, 818, 900, 902, 913, 917, 932, 936, 950, 969**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Through all his gravity (and *Wings* is pure German soulfulness), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **82, 719**

YOUNG GUNS—(1 hr. 50 min.; 1988) Six young outlaws, led by Billy the Kid, are hired by an English merchant to guard his ranch against the local mob. With Emilio Estevez, Kiefer Sutherland, and Lou Diamond Phillips. Screenplay by John Fusco. Dir. Christopher Cain. R. **33, 112, 533, 606, 608, 803**

REVIVALS

ADAM'S RIB—(1 hr. 41 min.; 1949) Katharine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, here playing two lawyers on opposite sides of a case, in a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holliday, as a hilariously sly, quivering bundle of angst, almost walks off with the picture. Dir. George Cukor. **47**

AFTER HOURS—(1 hr. 36 min.; 1985) Martin Scorsese's black comedy about a terrible date. An ordinary young man (Griffin Dunne) meets a girl (Rosanna Arquette), goes to visit her in SoHo, and suffers one absurd, experience after another. Scorsese captures the hell of being a single person in New York, but he keeps increasing the craziness until the movie loses its paranoid accuracy and becomes a sub-Fellini carnival. With John Heard, Teri Garr, Cheech and Chong, and Linda Fiorentino. **2**

BLOW-UP—(1 hr. 50 min.; 1966) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings and Vanessa Redgrave. **9**

BOMBSHELL—(1 hr. 31 min.; 1933) Jean Harlow plays a sweet, platinum blonde movie star beset with a manic press agent and a brother who keeps bringing home girlfriends he's picked up in Tijuana. She finds a brief respite with romantic Franchot Tone. A marvelous, vulgar, squalling farce that vibrates with energy. Dir. Victor Fleming. **1**

BREAKER MORANT—(1 hr. 42 min.; 1979) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit are put on trial for executing Boer prisoners. The men are clearly victims—scapegoats for hypocritical British higher-ups—and the film may strike some viewers as morally oversimplified, but it's a beautiful production, and the acting is virile and commanding. With Jack Thompson, Bryan Brown, and Edward Woodward. Dir. Bruce Beresford. **8**

THE CANTERBURY TALES—(1 hr. 49 min.; 1972) In Italian, Eng. subtitles. The late Pier Paolo Pasolini made films from the work of such ribald storytellers as Boccaccio, de Sade, and, in this case Chaucer, without successfully adapting the stories in cinematic terms. He set up magnificent individual shots, with extraordinary costumes, faces, and period details, but he had no feeling for film rhythm or simple narrative exposition. **9**

THE DRAUGHTSMAN'S CONTRACT—(1 hr. 48 min.; 1983) In the summer of 1694, while the master of a Wiltshire manor is away, his wife (Janet Suzman) hires a handsome young artist(Anthony Higgins) to do a series of drawings of the estate. The draftsman's price: the right to make love to her as often as he likes. This cold-blooded, outrageous bargain, acted out in a precise and formal manner, sets the tone for Peter Greenaway's stylish film. Before it's over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. **9**

GALLIPOLI—(1 hr. 50 min.; 1981) A lyrical and anecdotal movie about two young Australians, played by Mark Lee and Mel Gibson, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and director Peter Weir doesn't have much dramatic sense, but visually the movie is very striking. **8**

JANE EYRE—(1 hr. 36 min.; 1944) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine, and Peggy Ann Garner. Dir. Robert Stevenson. **8**

THE KING OF COMEDY—(1 hr. 48 min.; 1983) Martin Scorsese's fascinating but coldly sarcastic and despairing study of a pathological show-business hustler. Robert De Niro is Rupert Pupkin, a man who lives with his mother and aspires to be a famous comic. Obsessed with a Johnny Carson–type entertainer (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. As Rupert's accomplice, Sandra Bernhard is so charismatic we don't worry about the moral implication of laughing at sickies. **2**

MY BEAUTIFUL LAUNDRETTE—(1 hr. 33 min.; 1985) A juicily entertaining movie written by Hanif Kureishi, a young London playwright. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar, is pulled back and forth between his father, a defeated left-wing journalist, and his uncle, a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundry, and Omar hires Johnny, an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia: The situation of Johnny and his friends is tragic and hopeless. Stephen Frears directs with an appropriately raw visual palette. **2**

WILD STRAWBERRIES—(1 hr. 30 min.; 1957) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjöström, Bibi Andersson, and Ingrid Thulin. **8**

WUTHERING HEIGHTS (1939)—(1 hr. 43 min.) A classic, hauntingly lovely film adaptation of Emily Brontë's gothic romance set in Yorkshire. With Merle Oberon, Laurence Olivier, and Geraldine Fitzgerald. Dir. William Wyler. **8**

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BROADWAY

Previews and Openings

Thursday, September 28

PAUL ROBESON—Phillip Hayes Dean's biographical play with music stars Avery Brooks in the title role of the renowned and controversial black athlete, actor, singer, scholar; with pianist Ernie Scott; directed by Harold Scott. Tuesday through Saturday at 8, Sunday at 3; $27.50 to $37.50; Wednesday and Saturday at 2, $22.50 to $32.50. Previews now prior to a 9/28 opening; limited run through 10/30. **Golden Theater,** 252 West 45th Street (239-6200). All major credit cards. 2 hrs. 45 mins. **IRLS**

Wednesday, October 5

MICHAEL FEINSTEIN IN CONCERT—The expert interpreter of the show music of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Rodgers and Hart, et al, returns to the stage with his great one-man show--this time to Broadway. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $40; Wednesday at 2, $35; 10/5 through 11/6. **Booth,** 222 West 45th Street (239-6200). All major credit cards. 2 hrs. **IRLS**

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre De Shields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tuesday through Saturday at 8, Wednesday, Saturday and Sunday at 3; $30 to $45. **Ambassador Theater,** 219 West 49th Street (239-6200). 2 hrs. All major credit cards.

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45. **Vivian Beaumont Theater,** at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BURN THIS—Scott Glenn and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lonny Price. Monday through Saturday at 8, $29.50 to $39.50, Saturday at 2, $27.50 to $37.50, Wednesday at 2, $25 to $35; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented with a cast of 23 talented "cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Mon.–Fri. at 8, Sat. at 2 & 8, $32.50–$50; Wed. at 2, $27.50–$45. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; $30 to $45; Fri. & Sat. at 8, $30–$47.50. **Shubert,** 225 W. 44th St. (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? Featured in the present cast are Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **The St. James Theater,** 246 West Forty-Fourth Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; it's a big award-winner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West Forty-Ninth Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and do their best to convert him into a proper nobleman; opened 8/10/86. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $$37.50–$50; Wed. at 2, $30–$42.50. **Marquis,** 46th St. & Broadway (246-0102). 2 hrs. 30 mins. Major credit cards.● ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, and still going strong, conceived and devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; the choreography is by Margo Sappington; the director is Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. All major credit cards. ● ●**IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Featured in the cast are Michael Crawford as the Phantom (however, Timothy Nolen takes over the Phantom role from Crawford 10/10), Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, $36.50 to $50; Wednesday at 2, $30–$42.50. **Majestic,** 247 W. 44th St. (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Friday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50; Saturday at 8, $45. **Helen Hayes Theater,** 240 West Forty-Fourth Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope; opened 1/28/88. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West Forty-Eighth Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW–A new cast–David Rasche, Bob Balaban, and Felicity Huffman–stars in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. Opened 5/3/88, **Royale Theater,** 242 West Forty-Fifth Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **The Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

THE APPLE CART—Revival of George Bernard Shaw's comic vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Friday and Saturday at 8, Sunday at 3; through 12/11; $10. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

BLUES IN THE NIGHT—Carol Woods stars in a revised production, by Sheldon Epps, of the musical journey of three women and a saloon singer in a Chicago hotel in the 30s, evoking the great jazz and blues era of that period. Featured in the cast are Brenda Pressley, Lawrence Hamilton, and Leilani Jones; directed by Epps. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $22.50 to $27.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of Second Avenue and Twelfth Street in the early 30s, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Featured in the cast are Marilyn Cooper, Tresa Hughes, Pierre Epstein, Fyvush Finkel, Bob Dishy, and David Carroll. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; $25; from 9/27. **Public Theater,** 425 Lafayette Street (598-7150).

CALVIN TRILLIN'S UNCLE SAM—The noted author/humorist is on stage in a first-time, full-length show, offering his appraisal of the pre-election state of the Union. Wednesday through Saturday at 8, and Sunday at 3; through 10/9; $20. **American Place Theater,** 111 West 46th Street (840-3074).

THE COCKTAIL HOUR—A. R. Gurney, Jr.'s play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. With Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27 to $30; from 10/7. **Promenade** Theater, Broadway at Seventy-Sixth Street (580-1313).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill are the stars (and also the entire cast) of Alfred Uhry's multi-prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. At the **John Houseman Theater,** 450 West Forty-Second Street (564-8038). ●

FALL SEASONS—Michael Thomas Tower's play explores the destructive nature of alcoholic relationships; directed by A. M. Raychel. Thursday through Saturday at 8:30; through 10/1; $10. **Theater Studio,** 750 Eighth Avenue (581-9425).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY—This satire has come to its home off Broadway in a full evening's show, and director/writer Gerard Alessandrini's new version is up to par, snuff, and all sorts of mischief---a match struck in the dark, and most of the new material is heady stuff. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. Featured in the cast are Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, and Michael McGrath.Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $25 to $28. **Theater East,** 211 East 60th Street (838-9090).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin are now the stars of Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment, and is directed by Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West Forty-Third Street (541-8394).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater,** 130 West Forty-Fourth Street (239-6200).

THE GOLDEN LEG—David Glikin's play about a Russian couple endlessly awaiting to hear from the authorities about their exit visas; directed by Glikin. Wednesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 2; $20; through 10/2. **Theater Guinevere,** 15 West Twenty-Eighth Street (683-7707).

THE GRANDMA PLAYS—Renee Taylor stars in Todd Graff's play, directed by Steve Gomer, about 40 years in the life of an indomitable Jewish Brooklyn woman. Featured in the cast are Elzbieta Czyzeweska, Alma Cuervo, and Francine Beers. Wednesday through Saturday at 8, Saturday at 3, Sunday at 7:30; $15 to $18; through 10/16. **The Vineyard Theater,** 309 East Twenty-Sixth Street (683-0696).

I COULD GO ON LIP-SYNCHING!—John Epperson has created and portrays the character, following her career from girlhood to stardom years later. Thursday and Friday at 11 p.m., Saturday at 12:15 a.m., Sunday at 9:30 p.m.; $12; through 10/9. **Provincetown Playhouse,** 133 MacDougal Street (477-5048).

JUST SAY NO—Larry Kramer's political farce that takes place in a fictional city in a mythical country. Featured in the cast are Margaret Hall, Richad Topol, Richard Riehle, Judy White, and Joseph Ragno; directed by David Esbjornson. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3; $18; from 10/4. **WPA Theater,** 519 West 23rd Street (206-0523).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE LEGEND OF SHARON SHASHONOVAH—Alexander Francis Horn's play about a mysterious theater troupe that utilizes puppets to help tell its story; directed by Sharon Gans. Featured in the cast are Sharon Talbot, Jeremiah Sullivan, Bronwen Barnett, Michael Horn, Frank Natasi, Chris Deoni, and Linda Froehlich. Tuesday through Saturday at 8, Sunday at 3; $12 for previews (9/27 through 10/5) and $16 to $21 thereafter). **47th Street Theater,** 304 West Forty-Seventh Street (265-0794).

MADAME BOVARY—A revival of the Gustave Flaubert story, adapted for the stage and directed by Paul Edwards. Featured in the cast are Mark W. Conklin, Noelle Strong, Richard Cuneo, Rod McLachlan, Gita Donovan, Adam Grant, Fern Dorsey, Linda Key, and Jase Draper. Wednesday through Saturday at 8, Sunday at 2; through 10/1; $8. **Judith Anderson Theater,** 422 West 42nd Street (744-4275).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thursday through Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MA ROSE—Cassandra Medley's play centers around a tug of war among three generations of women in a black family; directed by Irving Vincent. Featured in the cast are Rosanna Carter, Lizann Mitchell, Pawnee Sils, LaTanya Richarson, and Herb Lovelle. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $18 to $20; from 10/11. **The Apple Corps Theater,** 336 West 20th Street (242-4204).

MOTHER BICKERDYKE AND ME—Antoinette Kray's play with music about a Civil War heroine; directed by Don Jensen. Featured in the cast are Victoria Boothby, Anita Keal, Ruth Adams, and Cindy Kaplan. Wednesday through Saturday at 8, Sunday at 3; $10; 9/29 through 10/31. **45th Street Playhouse,** 354 West 45th Street (243-1848).

A MURDER OF CROWS—Kim Hunter and Michael Higgins star in Ed Graczykk's play about an eccentric and loving couple, married fifty years, who are facing displacement from their rural Ohio home; directed by Edward Stern, and featuring Evelyn Page, Terry Layman, Susan Greenhill, and Jay Devlin. Wednesday through Sunday at 8, Saturday at 2, Sunday at 3; $24.50. At the **South Street Theater,** 424 West Forty-Second Street (564-8038).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. At the **Douglas Fairbanks Theater,** 432 West Forty-Second Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue, performed by Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four graduates of the highschool who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

ON TINA TUNA WALK—The return of this gay comedy by John Glines about five young men on Fire Island on Midsummer Eve; directed by Peter Pope. Tuesday through Sunday at 8:30; $15; 10/4 through 12/18. The Glines at **Courtyard Playhouse,** 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

SANDRA BERNHARD—*Without You I'm Nothing*: This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, $20 to $25; through 10/2. **Theater,** 126 Second Avenue (477-2477).

SAVED FROM OBSCURITY—Tom Mardirosian's *Saved From Obscurity*, about an actor's journey through the theater scene, on, off-Broadway, off-off, and backstage; directed by John Ferraro. Featured in the cast are Hansford Rowe, Frederica Meister, Peter Appel, and Tom Mardirosian. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $22 to $24; from 9/27. Playwrights Horizons at its **Upstairs Studio,** 416 West 42nd Street (279-4200).

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A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast are Gordana Rashovich, Katherine Kahmi, Amy Ryan, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; $27; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday and Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring fifty songs of the early 60s (Bacharach, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; $24 to $27.50. **Stage Left at the Criterion Center,** 45th Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early 50s in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all, except Saturday which is $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio. and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Sue Giosa, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8 and Sunday at 3 and 7, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. **Seventh Regiment Armory,** Park Ave. & 66th St. (239-2590).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Cathleen Riddley, the troupe performing twenty numbers exploring gay and lesbian culture. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 4 and 7; $20. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* equally funny and imaginative; directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $28. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

THEATER COMPANIES

AMAS REPERTORY THEATER—*Blackamoor,* with book by Joseph George Caruso and Helen Kromer, music by Ulpio Minucci; directed by Kent Paul. A musical based on the life of the Moorish painter Juan de Pareja and his mentor, Diego Velazquez. Thursday through Saturday at 7:30, Sunday at 3; $10; 10/13 through 11/6. **AMAS Repertory Theater,** One East 104th Street, 3rd floor (369-8000).

CASTILLO THEATER COMPANY-*Demonstration !* a multimedia play mixing video, music, and live improvisation in exploring the radical legacy of the 1960s; directed by Fred Newman. Friday and Saturday at 8, Sunday at 3; $10; through 10/2. **Aaron Davis Hall** on the City College Campus, West 133rd Street and Convent Avenue (690-4100).

CHELSEA REPERTORY COMPANY—A revival of Lorraine Hansberry's *The Sign in Sidney Brustein's Window,* directed by James Price, about a bohemianesque Everyman. Thursday through Saturday at 8, Sunday at 7; through 10/9. At the **Acting Studio,** 31 West Twenty-first Street (206-8608).

CIRCLE REPERTORY COMPANY—Its new season starts with Craig Lucas's *Reckless,* directed by Norman Rene. It's a comic nightmare that follows the journey of a young woman who escapes into a Christmas night and discovers a new life. Featured in the cast are Susan Blommaert, Welker White, Robin Bartlett, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; $22.50 to $26; through 10/23. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY (CSC) REPERTORY—Diderot's *Rameau's Nephew,* an 18th century classic, translated by Shelley Berc; directed by Andrei Belgrader. It's about the newphew (Tony Shalhoub) of a famous composer and a philosopher who meet on a Paris street corner. Tuesday through Saturday at 8, Saturday and Sunday at 2; $18 to $20; 10/11 through 11/20. **CSC,** 136 East 13th Street (677-4210).

COURTYARD PLAYERS—Frederick Stroppel's newest play, *A Good Man,* directed by Kevin O'Connor, is a black comedy which takes place in a funeral parlor. Wednesday through Sunday at 8; $8; through 10/2. **Courtyard Playhouse,** 39 Grove Street (496-4288).

EQUITY LIBRARY THEATER—*The Male Animal,* the 1940 comedy by James Thurber and Elliott Nugent, inspired by the authors' college days; directed by Geoffrey Shlaes. Tuesday through Saturday at 8, Saturday and Sunday at 2:30. 9/29 through 10/16. **Theater,** 103rd Street and Riverside Drive (663-2028).

IRISH REPERTORY THEATER—Sean O'Casey's *The Plough and the Stars,* set against a backdrop of the 1916 Easter uprising; directed by Charlotte Moore. Featured in the cast are Paddy Croft, Peter Rogan, Ron Bottitta, Chris Carrick, and Jackie Mulvey, Carmel O'Brian, Anne O'Sullian, Errol Landis, Tom Delaney, and Brian Calloway. Thursday through Saturday at 7:30, Sunday at 4, through 10/9. **18th Street Playhouse,** 145 West Eighteenth Street (255-0270).

JEAN COCTEAU REPERTORY-Paul Claudel's *Break of Noon* (*Partage de Midi*), directed by Eve Adamson, written in 1906, translated by Wallace Fowlie. Story is set in the Far East at the outbreak of the Boxer Rebellion. Thursday through Saturday at 8, Sunday at 3; $15; through 11/10. Thomas Otway's *Venice Preserv'd,* directed by Bill Reichblum, was written in 1682 and joins the repertory 10/6. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Cantorial,* Ira Levin's comedy/drama, with a supernatural element, about a couple who move into a converted synagogue on the Lower East Side; directed by Charles Maryan. Fetured in the cast are Anthony Fusco and Lesly Kahn. Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $16 to $19; from 10/8. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LOVE CREEK COMPANY—Le Wilhelm's *Cow Tales* takes a look at the docile cow, starring Sandra Kaye Horner as Bossy Von Cow; directed by Giselle Minoli. 10/3 at 8; 10/24 at 1 p.m.; $8. In repertory with *She-Dragon,* an adventure musical about a girl who is called by God to fight evil in the Amazon jungle; directed by Le Wilhelm. 9/28–10/9 at 8, 10/1, 2, 8, 9 at 1; $8. **Cubiculo Theater,** 414 West 51st Street (265-2138).

NEGRO ENSEMBLE COMPANY—A revival of Endesha Ida Mae Holland's *From the Mississippi Delta* which tells of a girl's coming of age and her odyssey from the Delta to a doctorate from the University of Minnesota; directed by Edward G. Smith. Featured in the cast are Brenda Denmark and LaTanya Richardson. Wednesday at 3 (for groups only) and 8; Thursday and Friday at 8, Saturday at 3 and 8:30; Sunday at 2:30 and 7; $15 to $20; through 10/23. **Theater Four,** 424 West Fifty-Fifth Street (246-8545).

PEARL THEATER COMPANY—Oliver Goldsmith's Georgian comedy, *She Stoops to Conquer,* opens the company's season; directed by Bob Verini. With Robin Leslie Brown, Bonnie Horan, Joanne Camp, Laura Rathgeb, Joseph Warren, James Nugent, and Michael John McGuinness. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 3; $10; from 9/30. **Pearl Theater,** 125 W. 22nd St. (645-7708).

POINTED STICK THEATER—Shakespeare's frolicking comedy, *A Midsummer Night's Dream;* directed by John McDanal. October 6 to 9, 11 to 16, 18 to 23, at 8 p.m.; $10. **29th Street Repertory Theater,** 527 West Twenty-Ninth Street (627-1349).

PROJECT III ENSEMBLE THEATER—Jonathan Fuller's *The Sins of the Fathers* traces the Lincoln assassination from the point of view of John Wilkes Booth. Opens 9/29 and plays 10/1, 5, 8, 9, 12, 14, and runs in repertory with Robert Lyons's *Dream Conspiracy*, a political farce about money, nightmares, and the CIA, which plays 9/30, 10/2, 4, 6, 7, ll, 13, 15. All are at 8; $8. **Ohio Theater**, 66 Wooster Street (966-4844).

PROMETHEAN THEATER COMPANY—Victor Hugo's version of *Mary Tudor*, directed by Dan Roentsh, starring Katherine Sandberg, Stephen Byers and Diane Urbanski, and taking place in an England festering with Henry VIII's intrigues. Thursday through Saturday at 8, Sunday at 3; $8. **Shandol Theater,** 137 West Twenty-Second Street (719-9812).

RAPP THEATER COMPANY—Shakespeare's *Romeo and Juliet* is performed in rotating repertory Wednesday and Friday at 8 and Saturday at 2; $15, with Moliere's *Tartuffe*, which runs Tuesday, Thursday, and Saturday at 8; through 10/1. Prices are $15 to $18. **Theater at St. Clement's,** 423 West 46th Street (279-4200).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife)*; *Puerto Rico Sings*; *La Corte De Faraon*-in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance events; through October. **Gramercy Arts Theater,** 138 East Twenty-Seventh Street (889-2850).

SECOND STUDIO FOR ACTORS—Shakespeare's *Hamlet*, judiciously cut to last under three hours; directed by Harv Dean and Jim Mineo. Wednesday through Saturday at 8, Sunday at 3; through 10/30. **Second Studio Theater,** 163 West 23rd Street (463-7050).

SOHO REPERTORY COMPANY—Marc Blitzstein's *The Blitzstein Project*, directed by Carol Corwen, is the stage premiere of two musicals by Blitzstein–*I've Got the Tune*, and *The Harpies,* plus others of his rarely heard works. With Mary Martello, Paul Binotto, and Don Mayo. Wednesday through Friday at 8, Saturday at 6 and 9:30, Sunday at 4; $15. **St. Bart's Playhouse,** Park Avenue at 50th Street (925-2588).

STRATFORD ON HUDSON—A modern–dress production of Shakespeare's *A Midsummer Night's Dream*, directed by Alfred Hyslop. Fetured in the cast are Robert Bender, Dina Hampton, Dawn Isaac, Neal Mayer, and Pamela Jean Shaddock. Monday, and Wednesday through Saturday at 8:15, Sunday at 3:15; $16; through 10/2. **Nat Horne Theater,** 440 West Forty-Second Street (279-4200).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line (*now in its 13th year with no sign of faltering); directed by Dan Hamilton. In repertory with Bernardo Solano's *American Beech*, directed by Bert Goldstein (*Beech* plays through 10/30). Both plays are performed Wednesday through Sunday at 9:30; $10. **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).● ●

THE WOOSTER GROUP—Frank Dell's *The Temptation of St. Antony*, part three of the trilogy *The Road to Immortality*; inspired by Gustave Flaubert's epic work; directed by Elizabeth LeCompte. Thursday through Sunday at 8; $15 for previews (through 10/14); thereafter $20. **The Performing Garage Theater**, 33 Wooster Street (966-3651).

YOUNG PLAYWRIGHTS FESTIVAL—Playwrights under the age of nineteen compete with their offerings, through 10/8. Among them: Robert Kerr's *And the Air Didn't Answer;* Eric Ziegenhagen's *Seniority;* Jonathan Marc Sherman's *Women and Wallace;* Kevin Corrigan's *The Boiler Room.* Tuesday through Sunday; $15 (send for brochure giving specific dates, times, and programs). **Playwrights Horizons Mainstage Theater,** 416 West Forty-Second Street (279-4200).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL STREET—The movie *Gaslight* was based on this play: Patrick Hamilton's thriller, directed by Fred Fondren, is about a man slowly plotting to drive his wife mad. Featured in the cast are Elizabeth De Charay, Stephen Broker, Laura Lemle, Timothy Douglas, and Margaret Mackey. Wednesday through Saturday at 8; $8; through 10/22. **Prometheus Theater,** 239 East Fifth Street (477-8689).

ANTIGONE—Sophocles's play, adapted and directed by Gary Beck, with Nancy Guarino in the title role and Mark R. Hunt as Creon. Wednesday through Saturday at 8, Saturday and Sunday at 3; $12; 10/5 through 30. **The Sidewalks Theater,** 40 West Twenty-Seventh Street, third floor (481-3077).

AUNT MELODIOUS—Scott McCrea's surrealistic play brings together the caretaker of a cemetery, her murderous niece, and a mysterious new gravedigger. 9/29, 20, 10/1 at 8; $4. **Horace Mann Theater,** 120th Street and Broadway (678-3490).

BURRHEAD—Deborah Pryor's folk fable depicting the sensual self-awakening of a young woman in a Virginia town; directed by Mary Beth Easley. Monday through Friday at 8; through 10/1; $10. **Theater 603,** 311 West 43rd Street (246-5877).

BURIED CHILD—A revival of Sam Shepard's Pulitzer Prize-winning comedy of menace; directed by Steven Kein. Thursday through Saturday at 8, Sunday at 3; through 10/9; $8. **Art and Work Ensemble Theater,** 870 Sixth Avenue (924-8699).

COME TOGETHER—Donald Kvares's three plays: *The Darning Needle, Mohawk Point*, and *The Doctor's Office Disco*; designed and directed by Viktor Allen. Presented by P.A.S. Artists' Group. Sunday and Monday at 8; through 10/9; $8. **ATA,** 314 West Fifty-Fourth Street (581-3044).

DODGER BLUE—Elizabeth Herring's play about a diner waitress who finds it hard to choose a lasting relationship between a young illegal alien and a long-time customer; directed by Jayne Brooks. Thursday through Saturday at 8, Sunday at 2; $8; through 10/8. At the **Kittredge Club Theater**, 109 East Thirty-Ninth Street (279-4200).

DOUBLE BILL—Georges Feydeau's *Before Her Time*, about a young couple living in Paris, and Dorothy Parker's *Here We Are*, about a pair of newlyweds traveling by train to New York for their honeymoon; both directed by Tom Brennan. 10/10 to 13 at 7, 10/13 and 15 at 7, and 10/16 at 3; $8 to $10. **Raft Theater,** 432 West 42nd Street (924-0077).

DRY RAIN—Robert Reiss's Vietnam War docu-drama, directed by Richard Dennis, dwells on the testimony and courtroom conflict of an 18-year-old youth on trial for his beliefs. Wednesday through Saturday at 9; through 10/1; $10. Theater at **Washington Square Church**, 135 West Fourth Street (545-1614).

THE HAIRY APE—Eugene O'Neill's odyssey of Yank, king of the steamship stokers who travels from the bowels of his ship to the world of Fifth Avenue Society in search of a woman passenger. Thursday through Saturday at 8, Tuesday and Wednesday at 6:30, Sunday at 3; $8; 10/7 through 22. **William Redfield Theater,** 354 West 45th Street (673-5830).

I'VE GOT INK!—Dan Blue's play pitting two journalism students against an ambitious lady boss who edits a new TV section for a Chicago daily; directed by Dunsten J. McCormack. Featured in the cast are Will Rokos, Donald Lowe, Frank Latimore, John Means, Joanne Bayes, and Mark J. Roth. Tuesday through Saturday at 8; $8; through 10/1. **John Houseman Theater,** 450 West Forty-second Street (279-4200).

MAINSTREAM—Glyn Vincent's play about the suicide of an actress which leads to an unsual encounter between strangers and friends; directed by Bart Teush. Thurs. through Sunday at 8; through 10/9; $4. **Theater for the New City**, 155 First Avenue (254-1109).

ROMEO AND JULIET—The Bard's tale of star-crossed lovers, torn between loyalty to their battling families and an overwhelming passion for each other; directed by Barbara Schofield; with Kirt Markle and Nina Minton in the title roles. Thursday through Saturday at 8, Saturday at 2; through 10/1; $8. **The House of Candles,** 99 Stanton Street (353-3088).

ROSE IN SPANISH HARLEM–The African Caribbean Poetry Theater presents Juan Shamsul Alam's drama (in English), set in East Harlem, where a college student is visiting her family during summer vacation; directed by Sandra Esteves. Thursday through Saturday at 7:30; Saturday and Sunday at 3; through 10/9; $7.50 in advance, $10 at the door. **Space for Living Art,** 218 East 125th Street (733-8420).

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ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

WALTER ANDERSON—Watercolors that celebrate flora, fauna, and land and seascape by this Mississippi artist (1905–1965), and works by his peers, including Avery, Burchfield, Marin, Zorach, others; through 10/29. At Vanderwoude Tananbaum, 24 E. 81 St. (879-8200), and Ross, 50 W. 57th (307-0400).

HANNELORE BARON—Collages and box assemblages that incorporate frayed cloth, etching, drawings, driftwood, paint, and string; 10/1–31. Schlesinger, 822 Madison Ave. (734-3600).

ROBERT BIRMELIN—Recent large-scale paintings and drawings that depict contemporary urban life in New York, exploring confrontation through the symbolism of hands; 10/1–11/10. Bernard, 33 E. 74th St. (988-2050).

HENRY BOTKIN—A retrospective of realist paintings and watercolors from the 30s to the 50s, by this artist who lived and worked in Paris, New York, and Hollywood; through 11/5. Childs, 956 Madison Ave. (772-6606).

ALEXANDER CALDER—Drawings, stabiles, and mobiles; through 10/22. Mathes, 851 Madison Ave. (249-3600).

HENRI GAUDIER-BRZESKA—Sculptures and drawings; 10/4–29. Ralph, 43 E. 78th St. (288-5222).

EDWARD HOPPER/BLANCHE LAZZELL—Paintings, watercolors, and drawings from the 20s through the 40s, executed in Cape Cod and Gloucester/Color woodcuts, original woodblocks, drawings for blocks, and monotypes by this artist (1878–1956) who lived and worked in Provincetown; 10/1–11/12. Hirschl & Adler, 21 E. 70th St. (535-8810).

KUBACH-WILMSEN—Sculptures in blue stone; through 10/8. Staempfli, 47 E. 77th St. (535-1919).

JANE LUND—Recent paintings and watercolor constructions; through 10/11. Forum, 1018 Madison Ave. (772-7666).

C. O. MUELLER—Avant-garde film posters made in Munich; through 10/8. Reinhold Brown, 26 E. 78th St. (734-7999).

RELJA PENEZIC—Romantic landscape paintings that make reference to other landscape painters and other schools of landscape painting; through 10/12. Uddoh, 233 E. 84th St. (570-1502).

JONATHAN PHILLIPS/GINNIE GARDINER—Paintings of familiar New York scenes/Still lifes and interiors. Through 10/5. Arsenal, Fifth Ave. at 64th St., in Central Park (360-3423).

ROBERT SEAVER—Pastel drawings of objects such as antique silver and glass bowls; through 10/29. Cecil, 16 E. 72nd St. (517-3605).

TODD SILER—Paintings that explore the workings of the brain through symbolic imagery; 9/28–11/28. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

ANTON STANKOWSKI—Constructivist paintings, drawings, photographs, and graphic design, from the 20s to the present; through 10/29. Prakapas, 19 E. 71st St. (737-6066).

MICHAEL TETHEROW—New paintings; 10/1–29. McCoy, 19 E. 71st St. (570-2131).

N. C. WYETH—Paintings by this Brandywine artist; through 12/3. Goffman, 18 E. 77th St. (744-5190).

57th Street Area

WALTER ANDERSON—See Solos, Madison Avenue & Vicinity.

WILL BARNET—Selected abstract paintings from 1940–1960; through 10/15. Kennedy, 40 W. 57th St. (541-9600).

WILLIAM BECKMANN/RICHARD SHAW—New paintings and drawings of the artist and his wife/Porcelain sculptures of still life matter found in the artist's studio; through 10/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

CHUCK CLOSE—Recent paintings, prints, and photographs, including self-portraits and portraits of his fellow artists; through 10/22. Pace, 32 E. 57th St. (421-3292). See "Photography."

BRUCE DORFMAN—Mixed-media paintings in a series entitled "Nightsongs and Placefields"; 10/4–29. Ar-ras, 24 W. 57th St. (265-2222).

ANTONIO FRASCONI—Woodcuts, monotypes, and xerox works that explore the violation of human rights in Latin America; through 10/8. Dintenfass, 50 W. 57th St. (581-2268).

TSUGIO HATTORI—Abstract paintings based on landscape; through 10/29. Reece, 24 W. 57th St. (333-5830).

KAWASHIMA—Recent paintings and assemblages; through 10/15. Gallery International 57, 888 Seventh Ave. at 57th St. (582-2200).

MILAN KUNC/BRUCE WEBER—Recent paintings, including portraits, impressions of a trip to Italy, and invented still lifes and landscapes; 10/4–29. Miller, 41 E. 57th St. (980-5454).

ANN MCCOY—Large-scale colored pencil drawings and bronze sculptures; 9/29–10/22. ACA, 41 E. 57th St. (644-8300).

GEORGES NOEL—Paintings and drawings that combine calligraphic gestures with delicate color; 9/30–10/30. Herstand, 24 W. 57th St. (664-1379).

HARVEY QUAYTMAN—New paintings; 10/1–26. McKee, 41 E. 57th St. (688-5951).

RODNEY RIPPS—New paintings from his "Berkshire Series"; through 10/8. Del Re, 41 E. 57th St. (688-1843).

THOMAS LANIGAN SCHMIDT—Narrative drawings that describe the the lost simplicities of childhood; through 10/8. Solomon, 724 Fifth Ave. (757-7777).

JORGE TACLA/ALEXANDER CALDER—Large-scale paintings that depict isolated figures in landscapes/Gouaches; through 10/15. Haime, 41 E. 57th St. (888-3550).

East Village

JOSH GOSFIELD/NICK SAVIDES—Paintings with French themes by both; through 10/16. Bridgewater, 208 E. 7th St. (505-9977).

LAURA GRITT—Paintings that investigate psycho-cybernetics; 10/4–15. Lawrence, 423 E. 81st St. (772-2325).

TYSON TINSLEY—Large-scale monochromatic paintings; through 10/9. Capp, 223 E. 10th St. (982-4444).

SoHo and TriBeCa

SUZANNE ANKER—Abstract bronze sculptures with forms based on lily pads, fish skeletons, and household funnels; through 10/15. Greenberg Wilson, 560 Broadway (966-2024).

DOTTY ATTIE—Oil paintings that explore episodes in the lives of Caravaggio, Ingres, and Vermeer; through 10/15. P.P.O.W., 532 Broadway (529-1313).

JOSEPH BEUYS—An installation entitled "Half Time," through 10/15, at Moos, 133 Greene St. (982-0411); sculptures, drawings, and prints, 10/1–29, at Nolan, 560 Broadway (925-6190).

ERWIN BOHATSCH—Abstract paintings in which lozenge, scroll, and ovoid shapes float against broad areas of color; through 10/12. Sharpe, 152 Wooster St. (777-4622).

BRIAN BOIGON/DOUGLAS WALKER—Found images from advertising, cartoons, and other sources printed in photo-emulsion on canvas/Photographs of photographs that the artist has altered by abrasions, chemical burns, and strange mould cultures. Through 10/22. 49th Parallel, 420 W. Broadway (925-8349).

JOHN BOSKOVICH—Recent mixed-media wall pieces that incorporate photographs, movie stills, and found art; through 10/8. Rubin, 155 Spring St. (226-2161).

EBERHARD BOSSLET—New paintings and sculpture; through 10/8. Gibson, 568 Broadway (925-1197).

LOREN CALAWAY—A survey of floor and wall sculptures created during the 70s and 80s; 10/2–29. Viafora, 568 Broadway (925-4422).

ALAN CHARLTON—Six gray paintings, each of which is a grouping of several parts; through 10/8. Klein, 611 Broadway (505-1980).

FREDERICK CHILDS/STEVEN BEYER—Narrative paintings in a series entitled "Trying to Remember"/Figurative bronze sculptures. Through 10/8. Brown, 560 Broadway (219-1060).

MICHAEL DVORTCSAK—Large-scale abstract oil paintings; through 10/15. Auchincloss, 558 Broadway (966-7753).

BERENICE D'VORZON/CRYSTAL LORCH-SEIDMAN—Abstract paintings based on swamps/Wood carvings of turtles. Through 10/15. Dome, 578 Broadway (226-5068).

GEORGE DYENS—An installation entitled "Big Bang II," that combines holograms, fiber optics, and a computerized lighting system. At the Alternative Museum, 17 White St. (966-4444), through 10/22; at the Museum of Holography, 11 Mercer St. (925-0581), through 2/5/89.

DOUGLAS FLORIAN—Recent large-scale paintings that refer to landscape; through 10/8. Condeso/Lawler, 76 Greene St. (219-1283).

VINCENT GALLO—New drawings; through 10/15. Nosei, 100 Prince St. (431-9253).

TRACY GRAYSON—Recent landscape paintings; through 10/15. Burgin, 270 Lafayette St. (219-8379).

JAMES GROODY—Recent abstract illusionist paintings; through 10/18. Jack, 138 Prince St. (966-4235).

ROBERT GROSVENOR/ROBERT MANGOLD—Recent sculptures/Works on paper; 10/1–29. Cooper, 155 Wooster St. (674-0766).

DAVID HACKER—New sculpture and drawings; through 10/8. Plumb, 81 Greene St. (219-2007).

JAN HAFSTROM—Works that refer to violence and decay, made with wood, discarded objects, worn bits of fabric, and layers of paint; through 10/31. Van Eck, 420 W. Broadway (219-0717).

EVE INGALLS—Abstract paintings that contain pockets of telescopic views of landscapes; 10/4–29. Allen, 560 Broadway (334-9710).

IRWIN—An installation of 100 paintings that have political, religious, and social themes, by this Yugoslavian collaborative group of five painters; through 10/15. Cutler, 164 Mercer St. (219-1577).

NIEK KEMPS/COOP HIMMELBLAU—Sculptures composed of transparent materials, by a Dutch artist in his first solo New York show; through 10/22/Drawings and models; through 11/5. Protetch, 560 Broadway (966-5454).

JOSEPH KOSUTH/ROY LICHTENSTEIN—New works; through 10/15/Recent prints in a series entitled "Imperfect"; through 10/22. Castelli, 578 Broadway (941-0067).

JANNIS KOUNELLIS—New works and an installation; through 10/15. Boone, 417 W. Broadway (431-1818).

BROOKE LARSEN—Paintings inspired by landscapes in the tropics and southern California; through 10/15. Fawbush, 568 Broadway (966-6650).

TOM MARIONI—A tableau installation in homage to Galileo; through 10/29. Roeder, 545 Broadway (925-6098).

FRANÇOIS MORELLET—Five paintings in diptych format that refer to seascape; through 10/26. Facchetti, 476 Broadway (966-5991).

BRUCE NAUMAN—Two installations from 1970 that incorporate video cameras and monitors, plus a recent mixed-media work made with steel, a monitor, and polyurethane foam; through 10/15. Sperone Westwater, 142 Greene St. (431-3685).

JIM NUTT—Recent paintings that explore the human condition; through 10/8. Kind, 136 Greene St. (925-1200).

PAUL OTERO—Realist drawings in graphite; through 10/19. Milliken, 98 Prince St. (966-7800).

JOHN PAI—Recent steel sculptures; through 10/22. Souyun Yi, 249 Centre St. (334-5189).

PINO PASCALI—New sculpture; 10/1-29. Ala, 560 Broadway (941-1990).

BEN PATTERSON—Assemblages, constructions, texts, games, and other works by this Fluxus artist; through 10/23. Harvey, 537 Broadway (925-7651).

RICHARD ROBLIN—Paintings that refer to this artist's Canadian prairie upbringing and his study of Japanese architecture, reflected in wide expanses of color and linear compositions; through 10/12. Haller, 415 W. Broadway (219-2500).

LUDWIG SANDER—Paintings that have tight rectangular compositions and rich, luminous colors, by this New York School artist who died in 1975; through 10/15. Esman, 70 Greene St. (219-3044).

KENNY SCHARF—New paintings of biomorphic forms; through 10/22. Shafrazi, 163 Mercer St. (925-8732).

CLAIRE SEIDL—Recent gestural abstract paintings; through 10/29. Rosenberg, 115 Wooster St. (431-4838).

SANDY SKOGLUND—An installation entitled "A Breeze at Work," through 10/1, at Brandt, 568 Broadway (431-1444); new sculptures of typewriters, scotch tape dispensers, and other office objects, through 10/15, at Lorence-Monk, 568 Broadway (431-3555).

SETON SMITH—Recent conceptual works; through 10/8. Cugliani, 508 Greenwich St. (966-9006).

ELLEN STEINFELD—Paintings that juxtapose geometric and biomorphic forms; through 10/22. Davidson, 415 W. Broadway (925-5300).

CHRISTIAN THEE—Trompe l'oeil paintings and constructions; through 10/15. Szoke, 591 Broadway (219-3510).

BRIGITTE TISCHLER—Recent abstract paintings; through 10/15. Engelhorn, 591 Broadway (966-6882).

CY TWOMBLY—Works on paper; through 10/22. Baghoomian, 611 Broadway (995-5040).

ANTON VAN DALEN—"The Memory Cabinet"—a thirty-year retrospective of painting, sculpture, and drawing; through 10/29. Exit, 578 Broadway (966-7745).

ELLEN WEINER/BUDD HOPKINS—Abstract paintings on paper/New large-scale wood sculptures. Through 10/13. Pearl, 420 W. Broadway (966-5506).

CLEMENS WEISS—An installation that incorporates painting, sculptural elements, drawing, and collage; through 10/8. Feldman, 31 Mercer St. (941-1536).

ISAIAH ZAGAR—Intensely diaristic works made in collaboration with well-known Latin American folk artists; through 10/16. Grass Roots, 131 Spring St. (431-0144).

Other

GORDON BRYCE—Landscape and still-life paintings by this Scottish artist; through 10/15. Yperifanos, 306 E. 56th St. (751-0122).

MARIANNE EIGENHEER/JOEL FISHER—Abstract drawings/Ten sculptures that are three-dimensional copies of felt fibers. Through 10/30. Swiss Institute, 35 W. 67th St. (496-1759).

CATHY GROPPER—Paintings made in India and in the United States that explore visionary and biographical themes; through 10/9. Teachers College, Columbia University, 525 W. 120th St. (678-3360).

MIKE METZ—"Paschimotan Asana/Mapping Staten Island"—an installation of multiple copies of an altered computer-generated image, covering the floors, walls, and ceiling; through 10/30. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500).

RAMMELLZEE—Frescoes in a series entitled "Love Letters and Death Notes"; through 10/29. Braathen, 33 Bleecker St. (777-1161).

ANTHONY RICE—Recent monotypes and painted screens; 9/28-10/22. Ryan, 452 Columbus Ave. (799-2304).

GROUP SHOWS

Madison Avenue and Vicinity

KNOEDLER—19 E. 70th St. (794-0550). Drawings by Ferber, Graves, Heizer, Smith; through 10/6.

STUBBS—835 Madison Ave. (772-3120). 18th- and 19th-century mezzotints and engraved portraits of architects and other personages; through 10/8.

WENDER—3 E. 80th St. (734-3460). Paintings by 20th-century Chinese artists; through 10/8.

57th Street Area

DEUTSCH—20 W. 57th St. (765-4722). Large-scale paintings by Scarlett, Bauer, Rebay; 10/1-26.

DRUTT—724 Fifth Ave. (974-7700). Works by Pavan, Staffel, Tawney; through 10/22.

HERSTAND—24 W. 57th St. (664-1379). "Sacred Ladders of the Dogon"—carved wooden stairways, stained and worn by time and generations of use by the Dogon tribe in Mali, West Africa; 9/30-10/30.

I.B.M.—590 Madison Ave. at 56th St. (745-6100). "The Edwardians and After: The Royal Academy 1900-1950"; "Faces of Swedish Design"; through 11/26.

LELONG—20 W. 57th St. (315-0430). Works by Janowich, Judd, Mangold; through 10/15.

LLADRO—43 W. 57th St. (838-9341). Paintings and prints by contemporary Spanish artists; through 10/17.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). Realist paintings by Brosen, Freilicher, Magee, Poskas, Utech; through 10/15.

SCHOELKOPF—50 W. 57th St. (765-3540). "Plain Geometry"—a survey of American geometric abstraction from 1930 to 1960; through 10/12.

ST. ETIENNE—24 W. 57th St. (246-6734). Paintings, drawings, and prints by Klimt, Grandma Moses, Schiele, others; through 11/5.

East Village

HARKIN—526 E. 11th St. (979-2966). Works from the 60s, by Bercovici, Creston, Raysse; through 10/13.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). An installation entitled "I Miss the Revolution" by Bolek Greczynski; "Min Joong Art: A New Cultural Movement from Korea"; 9/29-11/5.

BAER—270 Lafayette St. (431-4774). Works by Belcher, Dwyer, Lemieux, Miller, Simpson, Spero, Wasow; through 10/8.

CASTELLI—142 Greene St. (431-6279). The "Last Show," with works by Kelly, Lichtenstein, Serra, Stella; through 10/22.

FRANKLIN FURNACE—112 Franklin St. (925-4671). An installation by Buckman, Magnusson, and Spiller, through 10/15; "Concrete Poetry," through 10/29.

GLADSTONE—99 Greene St. (966-9310). Sculpture by Andre, Kounellis, Nauman; through 10/8.

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ART

GOOD—532 Broadway (941-8066). "Real Abstract," with works by Dryer, Haynes, Hyde, Lerner, Lucas, Negroponte, Row, Sotolongo; through 10/8.

HANSON—415 W. Broadway (334-0041). "Complexity and Contradiction," with works by Bickerton, Casebere, Forg, Hajamadi, Mullican, others; through 10/15.

HOFFMAN—429 W. Broadway (966-6676). "Geometric Connections," with works by Buchwald, Deese, Lane, Okulick; through 10/12.

LIGUORI—93 Grand St. (334-0190). Works by Adams, Jaar, Wall; through 10/22.

M-13—72 Greene St. (925-3007). Expressionist works by Beauchamp, Benca, Crull, Munk; through 10/8.

NERLINO—96 Greene St. (966-1661). "Forecasts: Visions of Technology in Contemporary Painting and Sculpture" with works by Dickson, Kostabi, Lipski, E. Rothenberg, Skoglund, others; through 10/25.

NEWBURG—580 Broadway (219-1885). Works by Armleder, Boochever, Cemin, Klashorst, Staehle, Westfall, others; through 10/9.

O. K. HARRIS—383 W. Broadway (431-3600). Works by Cho, Gozu, Richborg; through 10/8.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Recent paintings by Bates, E. De Kooning, Diamond, Foss, Freilicher, Greene, Harms, Resnick, Schlesinger, Smith, Weld; through 10/8.

SHAINMAN—560 Broadway (966-3866). "Dialogues With Space," with sculpture by Aycock, Jetelova, Solano; through 10/15.

SHAPOLSKY—99 Spring St. (334-9755). "Back to Earth," with works by D'Arrigo, Ghen, Lutz, Townsend, Whisler; through 10/15.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Fine, Martins, Porter, Del Rosario; through 10/15.

WOLFF—560 Broadway (431-7833). Works by Andre, Buren, Ericson/Ziegler, Jones, Lum, Opie, Perlman; through 10/8.

Other

GREY ART GALLERY & STUDY CENTER—33 Washington Place at Washington Square East (998-6780), Tue. and Thu. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5. "Show and Tell: Artists' Illustrated Letters"; 10/3-11/5.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "Persuasive Images: Cuban Posters"; through 10/29; works by 11 Lehman College alumni; through 10/26.

NATIONAL ARTS CLUB—15 Gramercy Park South (475-3424). An exhibition celebrating the 90th year of Rambusch Studios, with a slide show of commissions, including stained glass, church interiors, engineered lighting, and mosaic; 16th annual exhibition of the Pastel Society of America; through 10/2.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). A survey of three decades of work by Michelangelo Pistoletto, in an exhibition entitled "Division and Multiplication of the Mirror"; 10/2-11/27. P.S. 1, 46-01 21st St., Long Island City, N.Y. (718-784-2084).

WILKOV-GOLDFEDER—161 W. 22nd St. (242-5310). Works by Christopher, Cepeda, Kennedy; through 10/21.

PHOTOGRAPHY

ROBERT BIANCHI—Large-scale photographs of male and female nudes in fantastic settings painted by the photographer; through 11/12. Ledel, 168 Mercer St. (966-7659).

CHUCK CLOSE—A survey of photographs from 1968-1988, including maquettes, and large-scale color nudes and portraits; through 10/22. Pace/MacGill, 11 E. 57th St. (759-7999).

GOETHE HOUSE—1014 Fifth Ave. (744-8310). Photographs by ten prominent German women photographers; through 10/22.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Odyssey: The Art of Photography at National Geographic"; through 10/30.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. "Above New York: Aerial Photographs by Robert Cameron"; through 10/26.

SALLY MANN/ANDREW SAVULICH—Twenty recent images of this photographer's family/Photographs of New York street life. Through 10/12. Pfeifer, 568 Broadway (226-2251).

ARNOLD NEWMAN—New collages, new photographs, and unseen vintage works, plus portraits of Mondrian, Duchamp, Pollock, Bacon, and others; through 10/8. Janis, 110 W. 57th St. (586-0110).

NICHOLAS NIXON—Portraits of people with AIDS; through 10/22. Zabriskie, 724 Fifth Ave. (307-7430).

PACE/MACGILL—11 E. 57th St. (759-7999). Photographs by Baldessari, Heinecken, and Ruscha; through 10/22.

STARN TWINS—Recent photographic works; through 10/15. Castelli, 420 W. Broadway (431-5160).

LOUIS STETTNER—Photographs taken on the streets of Europe, the United States, and Mexico between 1947-1972; through 10/22. Photofind, 138 Spring St. (334-0010).

TWINING—568 Broadway (431-1830). An exhibition and benefit for the Momentum Aids Outreach Program of St. Peter's Church, with works by Cartier-Bresson, Leibovitz, Mark, Tress, Warhol, Winogrand, Wegman, Witkin, others; through 10/8.

WEEGEE—Photographs from the forties and fifties; through 10/8. Solomon, 724 Fifth Ave. (757-7777).

JAMES WELLING—Recent photographs; through 10/15. Gorney Modern Art, 100 Greene St. (966-8545).

DON WORTH—Color photographs of plants and landscapes; through 10/15. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 9/30, 10/1, 6, 7, 8 at 8: Otrabanda Company in "Mix." $8.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 9/29-10/1 at 8, 10/2 at 3: Rachel Rosenthal in "Rachel's Brain." $10. 9/30, 10/1, 7, 8 at 11: VIA Theater's adaptation of "Dark Shadows," directed by Brian Jucha. $10.

P.S. 122—150 First Ave. (477-5288). 9/29-10/2 at 9:30: Lambs Eat Ivey in "Dance the Flaming Tongues of Carpet." $8. 9/30-10/2 at 9: Reno and Alva Rogers. $8.

THE KITCHEN—512 W. 19th St. (255-5793). 9/28-10/2 at 8:30: Urban Bush Women in "Heat." $10.

WASHINGTON SQUARE CHURCH—135 W. 4th St. (599-0070). Wed.-Sat. at 7, Sun. at 2: "Tony n' Tina's Wedding." $50.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). Through 10/28: "Young Americans '88." Through 10/28: "Ceramics from the Permanent Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds... Through 1/1/89: "From the Land of Dragons." Through 12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838-1842." 9/30-1/31/89: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. 10/1-1/29/89: "The Latin American Spirit: Art and Artists in the United States, 1920-1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The

Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary Art." Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo." Through 11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 10/16: "What Could Have Been: Unbuilt Architecture of the 80s." Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House." 10/4-1/8/89: "The Modern Dutch Poster: The First Fifty Years, 1890-1940."

DIA ART FOUNDATION—77 Wooster St. (431-9232), Wed.-Sat. noon-6. Through 10/8: An installation by Group Material entitled "Education and Democracy."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4.50, students and seniors $2.50; free Tue. 5-7:45. Through 10/23: "Hans Hinterreiter." Through 11/5: "A Year With Children." Through 11/5: "Return to the Object: American and European Art of the 1950s and 1960s from the Guggenheim Museum Collection." 9/30-11/27: "Andy Warhol, Cars."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper." Through 10/12: "The Jewish Museum Collects: A Five Year Review." Through 11/9: "Specially Commissioned Tabernacle (Sukkah) by Artist/Architect Allan Wexler."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 10/2: "Descent Into Limbo by Andrea Mantegna." Through 10/30: "Marks of Achievement: Four Centuries of American Presentation Silver." Through 11/6: "Watercolors and Drawings by Paul Cézanne." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Boccioni: A Retrospective." Through 1/8/89: "Altered Exposures: Photographs of the Maori of New Zealand." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 11/6: "Measure for Measure: Music Manuscripts and Books from the Cary Collection." Through 10/30: "Music and Music-Making in the Middle Ages and Renaissance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 9/30: "Emblems of His City: José Campeche and San Juan." Through 9/30: "Growing Beyond: Women Artists From Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 11/6: "Matisse Prints From the Museum of Modern Art." Through 10/11: "Projects: Nachume Miller." Through 11/1: "Drawings by Philip Guston." Through 11/13: "Nicholas Nixon: Pictures of People."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 10/9: "Geoffrey Beene: The First Twenty-Five Years." 10/4-11/30: "19th-Century Polish Painting."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 11/20: "Girls Night Out (Femininity as Masquerade)." Through 11/20: "Impresario Malcolm McLaren and the British New Wave." Through 11/20: "Installation by Félix González-Torres."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5. $2; children $1. Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 10/30: "Arnold Newman: Five Decades." 9/30-12/30: "Putting New York on the Map."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 10/22: "Homeless in America: A Photographic Exhibition." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 10/9: "Recent Paintings and Drawings by Joanne Freeman." Through 11/5: "Three Installations by Francesc Torres."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 1/26/89: "The Collages of Benny Andrews." Through 1/26/89: "From the Studio: Artists-in-Residence, 1987-1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 10/2: "The Architecture of Frank Gehry." Through 10/23: "Robert Mapplethorpe." Through 11/27: "Guy Pène du Bois." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 11/2: "Japanese Photography in America, 1920-1940." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/28 at 10 a.m. and 2: "Stamps and Bank Notes." On view from 9/23. 9/30 at 10 a.m. and 2: "American Paintings." On view from 9/24. 10/1 at 10 a.m.: "American Folk Art." On view from 9/24. 10/1 at 2: "American Decorative Arts." On view from 9/24. **Christie's East**—219 E. 67th St. (606-0400).

DOYLE—175 E. 87th St. (427-2730). 9/28 at 10 a.m.: "Fine English and Continental Furniture, Decorations, and Paintings, Featuring a Fine Selection of Biedermeier Furniture, Porcelain, Silver, and Rugs." On view from 9/24.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/28 at 10:15 a.m. and 2: "Arcade Auction of Oriental Rugs and Carpets." On view from 9/23. 10/1 at 10:15 a.m. and 2: "French Furniture." On view from 9/24.

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MUSIC AND DANCE

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 28

DANIEL GAISFORD, cellist, with pianist William Hirtz. Works of Brahms, Shostakovich, Rachmaninoff, Chopin. Merkin Concert Hall at 8. $10.

ROGER SALANDER, clarinetist/**HARALD OSSBERGER,** pianist. Music by Saint-Saens, de Lastra, Milhaud, Krenek, Uhl, Weber. Weill Recital Hall at Carnegie Hall at 8. Free (tickets: 759-5165).

STEPHEN SCHWARZ, countertenor. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

SHANA SEAR, cellist. Lincoln Center Library at 4. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

ZAIDEE PARKINSON, pianist. Jefferson Market branch, N.Y. Public Library, Sixth Ave. and 10th St., at 6:30. Free.

JOHNNY MATHIS—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

Thursday, September 29

NEW YORK PHILHARMONIC, Zubin Mehta conductor; cellist Yo-Yo Ma. Dvorak's Cello Concerto; Mahler's Symphony No. 1. Avery Fisher Hall at 8. $7.50–$40.

JAY PIERSON, baritone, with pianist Robert Spillman. Weill Recital Hall at Carnegie Hall at 8.

MUSIC BY SAMUEL ZYMAN—Chelsea Chamber Ensemble, Prometheus Trio, soprano Rachel Rosales, pianist Mirian Conti, guitarist Dennis Koster, pianist Elisenda Fabregas. Works include a world and an American premiere. Merkin Concert Hall at 8. $10.

LAMBS EAT IVY—*Dance the Flaming Tongues of Carpet,* a "folk opera, a humorous tale of miracles and wall-to-wall shag carpets," with a washboard, a harmonica, and a guitar. P.S. 122, 150 First Ave. at 9th St. (477-5288), at 9:30. $8.

MANNES TRIO—Works are Haydn's Trio in A flat; Clarke's Trio; Beethoven's "Archduke" Trio. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ANIK FRANCE OULIANINE, cellist/**SUSAN JAMIESON FROST,** pianist. Music of Francoeur, Debussy, Brahms. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

LOLITA TORRES, "ARGENTINA"—Songs from Latin America. Lincoln Center Library at 4. Free.

GEORGE "BREAKFAST" BACON & THE CORNFLAKES—"Hillbilly soul" music. Union Square Park, Broadway and Fourth Ave., at noon. Free.

BARGEMUSIC—Bass-trombonist Robert Biddlecome, trumpeters Chris Gekker and Raymond Mase, trombonist Michael Powell, hornist David Wakefield. Elizabethan dances; Bach's *Contrapuncti; Americana Suite,* and other brass music. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

FACULTY JAZZ RECITAL—City College, 137th St. and Convent Ave., Shepard Hall, Room 200, at 12:30. Free.

JOHNNY MATHIS—See 9/28.

Friday, September 30

NEW YORK PHILHARMONIC—See 9/29.

WILLIAM BLAINE, pianist. Music of Beethoven, Bach-Busoni, Prokofiev, Liszt. Weill Recital Hall at Carnegie Hall at 8. $10.

TOSHIKA AKIYOSHI, pianist/**LEW TABAKIN,** reeds. "Jazz at Six." New School, 66 W. 12th St. (741-5690), at 6. $7.

GARY GOODMAN, pianist. Chopin's Etudes, Op. 10 and Op. 25. CAMI Hall, 165 W. 57th St., at 8. $10.

MASTERS OF SOUTH INDIAN MUSIC—Violinist M.S. Gopalkrishnan, with drummer Guruvayur Dorai. BMCC Triplex, 199 Chambers St. (206-1050, 618-1980), at 8. $12–$20.

PHILIP GLASS/MABOU MINES—Glass's music; readings by the acting troupe. Benefit for Friends Seminary Third Century Fund. St. George's Church, 16th St. east of Third Ave. (477-9533), at 8. $10–$125.

LIBERTAD LAMARQUE—"Tangos Anoranzas," a musical revue of tangos and songs from Argentina. Town Hall at 8. $24, $28.

BERN NIX, guitarist, in a trio. Roulette, 228 W. Broadway, at White St. (219-8242), at 9. $6.

LAMBS EAT IVY—See 9/29.

LOLITA TORRES—See 9/29.

ALL-STAR BLUEGRASS—Groups including Back Roads, Out to Lunch, Jumbo String Band, Akira Satake, others. Eagle Tavern, Ninth Ave. and 14th St (924-0275), at 8:30. $10.

DEIRDRE WEAVER, singer-guitarist-songwriter. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

SILVIO RODRIGUEZ AND GRUPO AFRO-CUBA—Hostos Community College, 475 Grand Concourse, Bronx, at 7. Free.

STEVEN GLASER, pianist. Lehman College Theater, Bedford Park Blvd. West, Bronx, at 12:15. Free.

JOHNNY MATHIS—See 9/28.

Saturday, October 1

ANDREAS HAEFLIGER, pianist (N.Y. recital debut). Music of Beethoven, Schumann, Rachmaninoff, Schoenberg, Copland. 92nd Street Y at 8. $8.50–$12.50.

AN EVENING OF CHINESE STRINGS—Zheng-yin Xu, Ann Yao, Bao-li Zhang. Traditional works on pipa, zheng, and erhu. Merkin Concert Hall at 8. $10.

NEW YORK PHILHARMONIC—See 9/29.

MASTERS OF NORTH INDIAN MUSIC—Pandit Jasraj, Alla Rakha, Sultan Khan, Zakir Hussain. Symphony Space at 7. $15–$40.

VILLA-LOBOS MUSIC SOCIETY—Violinist Ellen Payne, violoncellist Eugene Bondi, pianist Alfred Heller. Music of Villa-Lobos. CAMI Hall, 165 W. 57th St. (249-8950), at 8. $12.

AZTEC TWO STEP—Rex Fowler and Neal Shuman, guitarists-vocalists. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

MARK ABBOTT—Electronics, guitars, soundsculpture; guest, David Garland. Roulette, 228 W. Broadway (219-8242), at 9. $6.

LAMBS EAT IVY—See 9/29.

EVE WEISS, guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

LOLITA TORRES—See 9/29.

JOHN ROBERTS—Solo concert of British and Irish songs with guitar, banjo, and concertina. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

PHILIP GLASS—Solo works for acoustic piano. Inter-Media Art Center, 370 New York Ave., Huntington, L.I. (516-549-9666), at 9. $12, $15.

JOHNNY MATHIS—See 9/28

Sunday, October 2

BUFFALO PHILHARMONIC, Semyon Bychkov conductor; duo-pianists Katia and Marielle Labeque. Kodaly's *Galanta Dances;* Poulenc's Concerto for Two Pianos in d; Rachmaninoff's Symphonic Dances Op. 4. Carnegie Hall at 8. $13–$18.

VIKTOR TRETYAKOV, violinist, with pianist Mikhail Erokhin. Music by Beethoven, Brahms, Shostakovich, Bartok. Carnegie Hall at 3. $13–$20.

PRINCE IN THE ROUND—Madison Square Garden at 8. $22.50, $25.

ALBORADA LATINA, the Chamber Ensemble for Latin American Music, in "A Serenade of Song and Dance Music." Music of the Americas, Europe, and Africa, by Montsalvatage, Ravel, Sarasate, others; also traditional songs and dances. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 2:30. $8.

INTERNATIONAL HOUSE CHAMBER ORCHESTRA, Ronald Braunstein conductor. Beethoven's "Egmont" Overture and excerpts from Symphonies 1–7; Tan Dun's *On Taoism.* I.H. Auditorium, 500 Riverside Dr. near 123rd St., at 8. Free.

BOSTON MUSEUM TRIO/JUDITH MALAFRONTE, mezzo-soprano. "Music Before 1800": works by Italian and French composers of from the 17th and 18th centuries. Corpus Christi Church, 121st St. east of Broadway (666-0675), at 4. $9.

EKKEHARD SCHNECK, organist. Music of Bach, Langlais, Heiller, Bossi, Guilmant, Liszt. St. Bartholomew's Church, 109 E. 50th St., at 3. $5.

ROCIO DURCAL—Popular Latin songs. Madison Square Garden Felt Forum at 3. $20, $25.

SI-YO MUSIC SOCIETY—Music by Haydn, Martinu, Faure for piano, violin, viola, and cello. Schimmel Center, Pace U., on Spruce St. opposite City Hall (488-1715), at 3. $5.

GERALD RANCK, harpsichordist. Bach program, including the Goldberg Variations. Society for Ethical Culture, 2 W. 64th St. (874-5210), at 3. Free.

VALERIE COATES, mezzo-soprano, with pianist William Vaughn Jones. Music by Purcell, Mozart, Brahms, Schubert, Britten. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

LAMBS EAT IVY—See 9/29.

YO-YO MA, cellist, with pianist Jeffrey Kahane. Music of Beethoven, Shostakovich, Rachmaninoff. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 2. $14–$17.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor; soprano Amy Ogden. Music by Hamlisch, Puccini, Schoenberg, Mercer, Berlin, Suppe, others. Lehman Center, Bedford Park Blvd. West at Goulden Ave., Bronx (960-8833), at 3. Free.

BARGEMUSIC—See 9/29. Today at 4.

RICK LUSBY, baritone. Brooklyn Museum, Eastern Pkwy., at 12:30. Free with museum admission.

JOHNNY MATHIS—See 9/29. Tonight at 7.

Monday, October 3

WILLIAM A. TRIGG, percussionist (N.Y. recital debut), with soprano Christine Schadeberg, clarinetist Sheldon Berkowitz, harpist Barbara Allen, percussionist Michael Pugliese. Works by Trigg (world premiere), Kassel (world premiere), Bouchard (world premiere), Cage, Berio. Town Hall at 8. $10.

DMITRY COGAN, pianist (N.Y. recital debut). Music by Haydn, Schubert, Scriabin, Liszt, Prokofeiv, Chopin. Weill Recital Hall at Carnegie Hall at 8. $10.

PRINCE—See 10/2.

GAGEEGO—"The Noble Snare," a collection of 18 snare-drum solos by Babbitt, Cage, others. Marymount Manhattan Theater, 221 E. 71st St., at 8. $8.

JEROME COOPER, solo jazz percussionist. Roulette, 228 W. Broadway (219-8242), at 9. $6.

METROPOLITAN SOLOISTS WIND OCTET—Music by Dvorak, Mozart, Beethoven. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at noon. Free.

BARRY ALEXANDER, vocalist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

Tuesday, October 4

CINCINNATI SYMPHONY, Jesus Lopez-Cobos conductor; pianist Bella Davidovich. Reger's *Variations and Fugue on a Merry Theme of Johann Adam Hiller,* Op. 100; Chopin's Piano Concerto No. 1 in e; Schumann's Symphony No. 4 (original version). Carnegie Hall at 8. $14–$20.

CHAMBER PLAYERS OF THE LEAGUE ISCM—Music of Kim, Goldstein, Knussen (N.Y. premiere), Cronin, Winslow (N.Y. premiere), Lund (N.Y. premiere), Dembski (world premiere). Merkin Concert Hall at 8:30. $8.50.

JOELLE LEANDRE—Improvisations for contra-bass. Roulette, 228 W. Broadway (219-8242), at 9. $6.

ANDREW RANGELL, pianist. Beginning a cycle of recitals of the complete Beethoven sonatas. Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $9.

CITY COLLEGE SMALL JAZZ ENSEMBLE, Ron Carter director. CUNY, City College, Convent Ave. and 138th St., Shepard Hall Room 200, at 2. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—9/26–May 6. Tickets, $11–$98. Opening night, 9/26, at 7: Verdi's *Il Trovatore,* Levine conducting; Marton, Cossotto, Pavarotti, Milnes, Jeffrey Wells (debut). 9/27 at 7:30: Handel's *Giulio Cesare,* Trevor Pinnock (debut) conducting; Battle, Troyanos, Dupuy, Walker, Jeffrey Gall (debut); premiere of production from the English National Opera: John Copley director, John Pascoe set designer, costume design by Michael Stennett; lighting by Gil Wechsler. 9/28 at 8: Wagner's *Das Rheingold,* Levine conducting; Shade, Hanna Schwarz (debut), Birgitta Svenden (debut), Jerusalem, Hiestermann, Sotin, Mazura, Macurdy, Salminen, Erickson, Kesling, Parsons, M. Baker, G. Baker. 9/29: *Il Trovatore;* same as 9/26. 9/30 at 8: Donizetti's *Lucia di Lammermoor,* Edorado Muller conducting; Gruberova, Araiza, Schexnayder, Howell. 10/1 at 1:30: *Das Rheingold;* same as 9/28. 10/1 at 8: *Giulio Cesare;* same as 9/27. 10/3 at 8: *Il Trovatore;* same as 9/26. 10/4 at 7:30 **(note time)**: *Giulio Cesare;* same as 9/27.

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets, $10–$44. Note: Supertitles accompany all performances not in English. 9/27 at 8: Lehar's *The Merry Widow* (in English), Pallo conducting; Munro, Marsee, White, Cousins. No performance 9/28. 9/29 at 8: Reise's *Rasputin* (in English with supertitles), Keene conducting; Cusack, Cheek, Garrison, Price. 9/30 at 8: Rossini's *Il Barbiere di Siviglia,* Comissiona conducting; Woods, Russell, Orth, Kelly, J. McKee, Dean Peterson (debut). 10/1 at 2: Verdi's *Rigoletto,* Boncompagni conducting; Christine Donahue (debut), Wangerin, Hartfield, Curtis. 10/1 at 8: Mozart's *Die Zauberflote,* Comissiona conducting; Sandra Moon (debut), Sublett, Wilson, Opalach, Curtis. 10/2 at 1: Puccini's *Tosca,* Boncompagni conducting; Roark-Strummer, Grayson, Patrick. 10/2 at 7: Moore's *The Ballad of Baby Doe* (in English), France conducting; Esham, Castle, Susan Nicely (debut), Parcher, Curtis. 10/4 at 8: *Die Zauberflote;* same as 10/1, except J. McKee for Opalach.

Other

AMATO OPERA—Mozart's *The Magic Flute,* in English. 319 Bowery at 2nd St. (228-8200). 10/1, 7, 8 at 7:30; 10/2, 9 at 2:30. $12; seniors and children $10.

THE LYRITAS PERFORMERS—"An Evening of Opera and Dance": Pergolesi's *La Serva Padrona;* Puccini's *Il Tabarro* (both in English); "Cafe Apache" dance, music by Kurt Weill. The Open Eye New Stagings, 270 W. 89th St. (362-7439). 10/3, 4, 5, 6 at 8. $10.

LIGHT OPERA OF MANHATTAN—Through 10/16: Gilbert and Sullivan's *H.M.S. Pinafore.* Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

LA GENERALA ELEGRE (*The General's Merry Wife*), zarzuela by Vives, libretto by Perrin and Palacios. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 10/2 at 3. $16.

REGINA OPERA COMPANY—Operatic concert, by soprano Carolyn Paulus, tenor Stuart Gavilon, pianist Steven Eldredge. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 10/2 at 4. $3.

DANCE

Martha Graham Dance Company

CITY CENTER THEATER—10/4–23. Tickets, $15–$35. 10/4 at 7:30: Opening Night Gala (tickets, 832-1786): *Diversion of Angels; The Dying Swan* (Maya Plisetskaya); *El Penitente* (Mikhail Baryshnikov); *Letter to the World* (Kathleen Turner, narrator). 10/5 at 8: *Seraphic Dialogue; Fragments* (excerpts from Graham works); *Appalachian Spring.* The first premiere of the season will be 10/13.

Cynthia Gregory and Fernando Bujones

CITY CENTER THEATER—9/27–10/2. Tickets, $25–$45. The two artists appear with a company of eleven. *The Rehearsal,* a selection of pas de deux; world premieres of Francis Patrelle's *Beloved Memories* and Lynne Taylor-Corbett's *Concertino;* Act III from *Coppelia.* 9/27 at 7:30; 9/28, 29, 30 at 8; 10/1 at 2 and 8; 10/2 at 3.

Jose Greco Company

JOYCE THEATER—Through 10/2. Tickets, $20. "The Next Generation"; 15 dancers, singers, and musicians, with Jose Greco, Carmela Greco, Jose Greco II, Lola Greco. Works by Felipe Sanchez, Lola Greco, Nana Lorca, Goya Montero, with music by Jose Luis Greco and others. Costumes and sets by Freddy Wittop. Tue., Wed., Thur., Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30.

Joyce Trisler Dance Company

JOYCE THEATER—10/4–9. Tickets, $20. *Voiles,* new

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work by Benjamin Harkarvy and Miguel Lopez, dedicated to the late William Carter; *Heartbeat,* new work by Miguel Lopez to a new score by Luca Solari; revival of Trisler's *Four Against the Gods,* tribute to Duncan, St. Denis, Humphrey, Graham. 10/4 at 7:30; 10/5–8 at 8; 10/9 at 2 and 7:30.

Other

ANITA FELDMAN—New tap works that include *Hexa,* a collaboration with composer Lois V Vierk, featuring the "Tap Dance Instrument," a multi-tonal floor. Whitney Museum of American Art at Equitable Center, 787 Seventh Ave., between 51st and 52nd Sts. (554-1113). 9/29 at 7:30. Free.

AUSTIN DANCERS—"A Dance Journey From the Forties to the Seventies." Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. 9/26 at noon. Free.

BICYCLE SHOP DANCERS—Premiere of *Typhoid Mary,* by Peg Hill, music by Barry Drogin, sets and costumes by Ludwig Datene. Nikolais/Louis DanceSpace, 38 E. 19th St. (279-4200). 9/30, a benefit for People With AIDS Coalition (627-1810); $50. 10/1, 2; 7, 8, 9 at 8; $12.

BLACKHORSE DANCE/PETER PUCCI—Three new works, a N.Y. premiere, and repertory works. The new pieces include a collaboration with composer John Kuhlman and the artist Glenn Goldberg. Cunningham Dance Studio, 55 Bethune St. (924-0077). 9/30, 10/1, 2, 6, 7, 8 at 9. $8.

DIANE JACOBOWITZ DANCE THEATER/DANCEWAVE—Anna Sokolow's *Steps of Silence; Shed,* a world premiere, with score by David Wechsler; *Preachers; Power Spot I; Power Spot II.* Marymount Manhattan Theater, 221 E. 71st St. (718-467-2725). 9/30 at 8, a benefit for All Children's House; $35. 10/1 at 8; 10/2 at 4; $12.

FOR STARTERS—Works by four new choreographers: Renee Lemieux, Margaret Medas, Nancy Nasworthy, Donna Uchizono. St. Mark's Church, 131 E. 10th St. (645-0040). 10/1, 2 at 8:30. $7.

GLORIA McLEAN—Three works by the dancer/choreographer, including premieres of *Skin, Flesh and Bone* and *Blind Prosperity.* Dia Art Foundation, 155 Mercer St. (874-6947). 9/29, 30 at 9. $7.

JELON VIEIRA DANCEBRAZIL—Guest choreographer J.C.A. Apolo. Program includes *Capoeira; Maculele; Reino de Oyo (Kingdom of Oyo); Samba.* Theater of the Riverside Church, the Drive at 120th St. (864-2929). 9/29, 30, 10/1 at 8; 10/2 at 3. $10.

JUBILATION!—"Looking to the Future," a benefit performance celebrating the company's residence in Brooklyn, including the premiere of *Men Dancing.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-622-8160). 9/30 at 8; $50 includes reception; otherwise, $15–$25.

KODALY HUNGARIAN DANCE THEATER ENSEMBLE, with Csaba Okros and His Orchestra. Fashion Institute of Technology Haft Auditorium, 227 W. 27th St. (879-8893). 10/2 at 7:30. $10–$20.

RAMON DE LOS REYES SPANISH DANCE THEATRE, with Clara Ramona. N.Y. debut of the company, in *Bravo Flamenco: Aires de Danza en al Zarzuela; El Amor Brujo; Cuadro Flamenco.* Symphony Space, 9/30 at 8. $15.

RUDOLF NUREYEV AND FRIENDS—Guest artists from the Paris Opera Ballet, others. Romantic and modern works. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). 10/1 at 8. $50 includes reception to celebrate Lehman College's 20th anniversary and the season opening; otherwise, $15–$30.

SARAH GAMBLE & DANCERS—*Against the Current,* four works that include two premieres; music by Kevin Jones, cinemaphotography by Ramzy Telley. St. Mark's Church, 131 E. 10th St. (674-8112). 9/29, 30 at 8. $7.

SLOVAK STATE FOLK ENSEMBLE—60 dancers, singers, musicians from Czechoslovakia. Brooklyn College Center for the Performing Arts, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 10/1 at 8; 10/2 at 2. $12, $16.

THRONE DANCE THEATRE—*Nijinsky's Dreams,* N.Y. premiere, by Tyr Throne, score by David Marrow, with visual artist Richard Leon Stoots, set by Seiji Asai. Symphony Space, 9/28, 29 at 8. Benefit for Foundation in Motion, Inc., to help develop a laboratory for treatment of dance-related injuries. $15.

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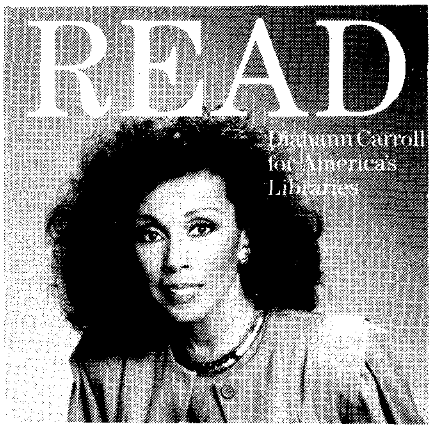

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.--Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: duck en mole verde, carne asada tampiguena. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.--Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.--Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I)** **AE, CB, DC, MC, V.**

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Greenwich Village

BLUE WILLOW—644 Broadway, at Bleecker St. (673-6480). Casual. International. Spcls: shrimp seafood gumbo, boneless brook trout Mediterranean, dishes prepared without salt. L Mon.–Fri. 11:30–5. D Mon.–Sat.5–2 a.m. Br Sun. 11–5. Ent. **(I)** **AE, CB, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LITTLE BUCHAREST—170 Thompson St., nr. W. Houston St. (529-2933). Casual. American/Romanian. Spcls: mamaliga, mititei, Romanian steak. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I-M)** **AE, CB, DC, MC, V.**

LUI FLORIDA BAR—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Seafood. Spcls: grilled fish: tuna, calamari, shrimp; steamed fish, Key lime pie. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M-E)** **AE, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Sidewalk cafe. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and ice cream. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I-M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

WHITE NIGHT—89 MacDougal St., bet. Bleecker and W. Houston Sts. (254-0015). Casual. Russian. Spcls: chicken ala Kiev, beef ala stroganoff, salmon steak, blinis. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(M)** **AE,CB,DC,MC,V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CATERINA—720 Second Ave., 38th St. (696-1654). Casual. Northern Italian. Spcls: capellini fileta pomadora, broiled veal chop with peppers and mushrooms. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Pianist. Closed Sun.**(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br. Sun. 11:30–4. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I-M)** **No credit cards.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, piccata alla lombarda. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.–Thu. noon–midnight, Fri. to 2 a.m., Sat. 4:30–2 a.m., Sun. to 11. Bar Mon.–Thu. to 2 a.m., Fri.–Sat. to 4 a.m., Sun. to midnight. **(I-M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa.

Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tue.–Fri. noon–3. D Sun., Tue.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. Closed Mon. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. D daily 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10:30. After-theater S nightly 10:30–1 a.m. Private parties for 8–60. **(E)** **AE.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. 5–10. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th–51st Sts. (759-8439; -5933). Dress opt. French. Spcls: escargot with garlic butter, duck sausage with lentils, grilled salmon with mustard sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MADRAS WOODLAND—308 E. 49th St. (759-2441). Casual. Indian vegetarian/kosher. Spcls: uthappam, masala dosai, batura and chenna curry. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Fri. 5–10:30, Sat.–Sun. noon–10:30. **(I)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res.

sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TASTE OF THE APPLE—1000 Second Ave., at 53rd St., (751-1445). Casual. American. Spcls: cheese burger, Italian burger, middle eastern burger, potato skins. Open Sun.–Thu. 11 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **283 Columbus Ave., at 73rd St.** (873-8892). Open Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 1 a.m.**(I)** **AE.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

CAFE DE NICE—56 W. 56th St. (586-7812). Casual. French. Spcls: duck in Grand Marniere sauce, poulet Nicoise, rabbit in white wine sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.--Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.--Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

JOE'S PIER 52—163 W. 52nd St. (245-6652). Casual. Seafood. Spcls: shrimp your way, shrimp and lobster stir-fry, oversize prime ribs, bouillabaisse. Res. sug. D daily 5–midnight. Ent. Wed.–Sun. **(M–E)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.--midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PASTA BELLA—754 Ninth Ave., at 51st St. (307-5484). Casual. Italian. Spcls: veal fiorentino, swordfish capriccioso, scallopine pasta bella. Open Mon.–Thu. noon –11, Fri.–Sat. noon–midnight, Sun. 1–11. **(M)** **AE, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.--Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30

a.m.–2:30, Wed. 11 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.–Fri. noon–3. D Mon.–Sat 6–midnight, Sun. 5–10. **(M-E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 4:30–11:15. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 5:30–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FOO CHOW—1278 Third Ave., bet. 73rd–74th Sts. (861-4350). Casual. Mandarin/Szechuan/Hunan/Cantonese dishes. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. House D. **(I-M)** **AE, CB, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V..**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: snapper, veal scallopini, cannaloni. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5:30–2 a.m., Fri.–Sat. to 3 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9 a.m.–11 a.m. Br. Sat.–Sun. 10–4. L daily 11 a.m.–4. D Mon.–Thu. 4–midnight, Fri.–Sun. 4–1 a.m. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Sun.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prim sirlooin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: salmon teriyaki, Japanese style flounder, beef sukiyaki. Res. nec. D Mon.–Sat. 5–1 a.m., Sun. 3–11. Pre-theatre D 5–7. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

MEMORABILIA AND CRAFTS, FINE ARTS AND FAMILY FARE—You'll find them all and much more at a flock of festivals, fairs, block parties—even a birthday fete—this week. The annual **Giant Bazaar** that benefits the **New York Public Library's Performing Arts Research Center at Lincoln Center** will be held at the Library on Lincoln Center Plaza 10/2, 10:30–5; admission is a $3 contribution. Lovers of films and ballet, theater and music, radio and television entertainment can browse through tons of stills and sheet music, playbills and "programmes" from Broadway and England (1700 to today), autographs, magazines, prints, books, "black-and-white" glossies, posters, scrapbooks, librettos, a connoisseurs' corner with genuine treasures for the collector. Prices begin at 25 cents . . . The **street fair of the North West Central Park Multiblock Association,** 10/1, 11 a.m.–6, will stretch between 100th and 106th Sts. on C.P.W. As usual: foods from many lands, homemade things, clothing and accessories, books, plants, sculpture, collectibles, handcrafted wares, antique clothing, toys, records, puppets. Rain date, 10/2 . . . The **Gracie Square Art Show,** an annual event that regularly attracts visitors from all over the city, is set for 10/1 and 2, noon–dusk, on East End Ave. between 84th and 87th Sts. Over 100 artists have been selected from around the country, and you'll see watercolors, oils, sculpture, acrylics, among other media . . . More theatrical memorabilia—and foods home-cooked by "show-folks"—at this year's **Broadway Flea Market,** 10/1 in Shubert Alley, west of Broadway between 44th and 45th Sts. You'll find the stars, casts, and crews of some of the nearby shows out in force, selling a variety of collectibles and edibles, before and after the Sat. matinee performances. It's all to benefit Equity Fights AIDS and Broadway Cares . . . Uptown and on the West Side, the **Autumn Crafts Festival** of the American Arts and Crafts Alliance will go on over two weekends, 10/1, 2, 8, 9, 10, on Columbus Ave. between 77th and 81st Sts. Some of the proceeds benefit neighborhood charity projects, and you can browse/buy one-of-a-kind collectibles in blown glass, fabric, gold and silver, pottery, ceramics, in jewelry, functional household and garden items, wearing apparel, accessories, and the always intriguing "fantasy clothing" category. Prices start at $5 . . . Say **"happy birthday" to the hula hoop—**9/30, noon–2, at the Austin J. Tobin Plaza, World Trade Center. Can you believe 1958 was the year? "Cousin" Bruce Morrow, hoop champ Mat Plendl, The Coasters, "Shout!" dancers, and others will be at the party, thanks to Minute Maid and WCBS-FM . . . This weekend marks the grand opening of the **Bronx Museum of the Arts'** new home, on Grand Concourse at 165th St., and to celebrate, there'll be a free family-fun program 9/1 and 2, 11–4, that includes mimes, clowns, jugglers, "balloonatics," disco rollerskaters, and a chance to see the new quarters of the musuem (681-6000).

MOSCOW CIRCUS—Through 10/9, at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). The Moscow Circus's first visit to America since 1978, with The Flying Cranes aerialists, the Zolins and their 12 trained bears; "Pied Piper" Alexander Frish; Nikolai Pavlenko and 17 Sumatran tigers; Caucasian horsemen, many others. Tickets, $17.50–$22.50. Last times: 9/27, 29, 30, 10/4, 6, 7, at 8; 9/28, 10/5, at 2:30 and 8; 10/1, 2, 8, 9, at 11 a.m., 2:30, 7:30; no performances Mon.

CALENDAR NOTES—In connection with its exhibit at the National Arts Club, the **Pastel Society of America** is presenting demonstrations of pastel painting: 10/1, 2–4, Tom Moore will show the art of painting people in pastel, and 10/2, Americo Di Franza's topic is "The Timeless Art of Portraiture," at the same hour. The club, a landmark building, is at 15 Gramercy Park South, and the exhibit by American and European pastellists continues through 10/2; hours, noon–7 . . . If you've a nonwalking child, pack him or her into your backpack or snugglie, and take the family up to Wave Hill for **Babes in the Woods.** Date is 9/28 at 11 a.m., and you'll be guided through Riverdale Park by Christine Baier, who'll show you how to introduce your youngsters to nature in the autumn. 249th St. and Independence Ave. (549-2055). Free . . . Take a short-cut survey of American history via our newspapers, 1669 to today, at the Market at Citicorp Center, Lexington Ave. and 53rd St. **Pages of History** is an exhibit of authentic front pages through the years, from newspapers around the country, and you can read them all, through 9/30, 11 a.m.–8. . . . Through 10/2, visit **A Bonsai Bonanza,** at the New York Botanical Garden, Bronx. There are 80 large specimens of this Japanese art, 20 companion plants, how-to displays, and, 10/1 at 2, a pruning demonstration by the bonsai master Yuji Yoshimura. Also at the Botanical Garden, 9/28, the new Peggy Rockefeller Rose Garden will be dedicated.

REVELS AND CAUSES—Save your appetite and dig into the fare at the **Village Visiting Neighbors' Crab & Beer Fest,** a friendly sort of neighborhood feast to benefit the Neighbors' projects in aid of the elderly, including at-home visits and erranding as well as support in their efforts to stay in their own homes. Date is 9/30, 6–9, at our Lady of Pompeii Church Hall, Bleecker and Carmine Sts. in the Village, and cost is $20, senior citizens $15 (260-6200). All the hot steamed crabs, bread, salad, and beer or soda you can down, amid the New Orleans atmosphere and sounds of Dixieland . . . A pair of movie-screening benefits are in the offing: **Women Make Movies** is a national nonprofit arts center, and its new program of lending assistance to independent women producers will benefit from an evening at Tracks, 9/29 at 6. $15 in advance (925-0606), $20 at the door ($25 and you become a member). Julie Dash will show a clip from her film-in-progress, *Daughters of the Dust* (some of the proceeds will help in its production), and there'll be a preview of *Visions of the Spirit: A Portrait of Alice Walker,* a new release by WMM . . . *Madame Sousatzka,* the new John Schlesinger movie featuring Shirley MacLaine, Twiggy, and Peggy Ashcroft, will be previewed 10/3 at the Ziegfeld, to benefit **WNYC's 65th season** of broadcasting—1924 was the date New York heard the first broadcast by the AM station. Tickets: $65 for cocktails, film, and reception; screening only, $40 (669-7716) . . . The **Choir of London's Westminster Abbey** will be right here in New York, at St. Thomas Church, Fifth Ave. and 53rd St., for a concert on 9/27 to benefit the **Holy Apostles' Soup Kitchen.** Martin Neary will conduct music by Gibbons, Britten, Bach, and others. Tickets $15–$100 (757-7013).

TOURS

LOWER MANHATTAN—A "Historywalk" with Joyce Gold: 10/2 at noon, meet at Trinity Church, Broadway and Wall St., for a tour focusing on old Dutch New Amsterdam. $8 (242-5762).

ART DECO SOCIETY OF NEW YORK—"The Fabulous Fifties," 10/1 at 2. Begins at the G.E. Building, Lexington Ave. and 51st St., and includes the Waldorf-Astoria, the Swiss Center, Rockefeller Center, and our last Automat building (925-4946); $8.

MUSEUM OF THE CITY OF NEW YORK—10/2, just before 11 a.m., meet S.E. corner of Joralemon and Court Sts., Brooklyn, for "Victorian Bastion: Brooklyn Heights." Hope Cooke leads a walk that looks at the neighborhood's 19th-century development and its present Greek Revival, Federal, and Italianate houses, its churches old and new, and worker housing. A four-hour tour that includes a stop for lunch (buy your own). $10 (534-1672).

NEW YORK WALK-ABOUT—10/2 at 2, meet in front of Customs House, Bowling Green, south side, for **From the Pilgrim Jews Onward, a Story of Immigration.** Also 10/2 at at 2, meet on S.E. corner of 59th St. and First Ave. for **Roosevelt Island, a Metamorphosis.** $7 (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends).

ADVENTURE ON A SHOESTRING—10/2 at 2, a walk in the Madison Square area, East Side, with a look at the changes in the onetime elegant residential neighborhood. Call for meeting place (265-2663). $5.

TOURS OF OLD BROADWAY—Series of four, which began 9/24, with the Brownstone Revival Commitee's historian Joe Zito. Note: 10/22 is rain date, because if any one tour is rained out, it will be moved to the following week (561-2154). Scheduled (at press time) for 10/1, 10:30 a.m.–1: Canal St. to 14th St.; meet on S.W. corner of Canal and Broadway; $5.

WALKS WITH MICHAEL LEVIN—90-minute tours of Gramercy Park, 10/1 at 1:30, and the "west of SoHo" neighborhood, the Charlton-King-Vandam Historic District, 10/2 at 1:30. $7, reservations required (924-7187).

ART IN PUBLIC SPACES—With Center for the Arts, West Side Y (787-6557). 10/15, noon–3; $20; rain date, 10/22. Begins at the World Trade Center and ends at the Clocktower. Call for exact meeting place.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 9/28, 5:30–9:30, **Crown Heights Lubavitch community,** a visit led by Tzvia Jacobson, to a ritual-bath house, an art gallery, and a *sukkah* for a festive meal; $28, including dinner. 9/29, 7:30–10:30 p.m., **Painting Partners: Love and Art,** an art tour to the East Village studios of three artist couples; $15. Also 9/29, 6:30–9:30, Joseph Schiff guides a **Twilight Tour of the Great Sukkot of the Upper West Side;** $10.

PEDDLER'S PACK WALKING TOUR—Sun. through 10/30, at 1: Lower East Side Historic Conservancy walk, beginning in the theater at 97 Orchard St. (between Delancey and Broome Sts.) with an introductory program; a costumed actor-guide takes over for the tour of the Lower East Side—Hester St., public baths, a yeshiva, other sites. $12, children $6 (431-0233).

GUIDE SERVICE OF NEW YORK—10/1, 9 a.m.–5:30, Lady Liberty's Melting Pot Tour. Begins with a Staten Island Ferry Ride, visits three boroughs and some of their ethnic communities, including Little Ukraine, a Hasidic enclave, Chinatown, the Polish East Village, Little India, Greek Astoria, and more; includes a complete lunch and bus tranport; $39 (408-3332 for reservations and information).

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each tour, $10. 10/1, 8, 15, 22, 29 at 6: **Ye Olde Tavern Tour**; meet at the monument to Peter Cooper at Cooper Union, Astor Pl., for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks . . . 10/1, 8, 15, 22, 29 at 7: **Ghosts After Sunset;** meet for the cocktail hour at 6, at Sunset Strip, 113 Horatio St. at West St.; your second drink is free . . . 10/1, 8, 15, 22, 29 at 2: **Famous Murder Sites;** meet in front of No. 2 Columbus Circle, N.Y. Convention and Visitors Bureau . . . 10/1, 2 at 2: **Ghosts of the Upper West Side;** meet at 5 W. 73rd St. . . . 10/2, 9, 16, 23, 30 at 2: **Hollywood on the Hudson;** meet at Sunset Strip, 113 Horatio at West St.

HUNGRY PEDALERS—Gourmet Bicycle Tours. 10/1 at 8:45 a.m.: Little Italy of the Bronx, with stops at some of its bakeries and cheese shops. espresso bars and a large retail market; includes a picnic in the New York Botanical Garden. Meet at the Maine Monument at the N.E. corner of Columbus Circle, 59th St. and C.P.W.; (595-5542 or 222-2243). Fee: $12 or $20 for two; on day of tour, $15 or $25. Buy your own food.

CARNEGIE HALL—40-minute tours of the recently refurbished and restored concert hall, including discussion of artifacts, history, anecdotes, behind-the-scenes notes, and a 20-minute film narrated by Isaac Stern. Every Tue. and Thur. at 11:30 a.m., 2, and 3. $6, seniors and students $5; $3 for children under 12 with an adult; tickets at the Tour window, 154 W. 57th St. (903-9790).

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—10/1, 1–3:30: "Green-Wood, A Walk on the Outside," celebrating Green-wood's 150th anniversary. Meet at the corner of McDonald Ave. and Ft. Hamilton Pkwy., Brooklyn, for a walk with architect John Kriskiewicz around the cemetery's periphery for some unusual views inside the grounds, and some history of the neighborhood. $4 (718-788-8549). Reserve.

BROOKLYN BIRD CLUB—10/1, "Local Hawk Watch"; the leader will decide where to take you (car-pool fee $3; 718-998-0740).

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 10/1, Forest Park, Queens. 10/2, Inwood Park, Manhattan.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Every Sun. at 1, a Wetlands walk; $2 . . . **Brooklyn Botanic Garden,**1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free . . . **Wave Hill,**249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 10/1 at 1:30, meet in the Whitney Museum lobby, Equitable Center, 787 Seventh Ave. between 51st and 52nd Sts., for a walk in midtown Manhattan—Times Square, Library, Rockefeller Center, more; $1. 10/2 at 10:40 a.m., in lobby of St. John the Divine, Amsterdam Ave. and 112th St., for a tour and to watch the blessing of the animals; take lunch, and plan on a surprise or two; $1.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes.

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 9/30 at 7:35: vs. St. Louis; 10/1, 2 at 1:35: vs. St. Louis. $6–$11. **National League Playoff Series,** at New York Mets. 10/7 at 8; 10/8 at noon; 10/9 at 8. $25, $30.

FOOTBALL—Jets, Giants Stadium, E. Rutherford, New Jersey (212-421-6600). 10/2 at 4: vs. Kansas City. $20.

STEPS—New York Woman, 10/2 at 10 a.m. Women of all ages and paces are invited to participate in this 4-mile race, which begins at East Drive & 68th St., and ends at 72nd St. and West Drive. NYRRC, 860-4455. $6–$15 . . . **Marathon Training Long Run,** 10/1 at 9:30 a.m. Runners are welcome to participate in this warm-up to the Marathon. Begins and ends at 90th St. and Fifth Ave. 860-4455. $3.

CYCLING—Coors' Tours for MS, 10/2 at 8 a.m. Over 800 local cycling enthusiasts of all ages are expected to participate in this 60-mile challenge and 30-mile ride for the New York City Chapter of the National Multiple Sclerosis Society. Riders participating in the 60-mile challenge must raise $100; 30-milers, $50. Race begins at 72nd St. & Riverside Drive. For information, 463-7787.

HOCKEY—Rangers, Madison Square Garden (563-8000). Pre-season: 9/28 vs. Islanders. Rookie game at 5; regular game at 7:30; 9/30 at 7:30: vs. Hartford. $11–$30. **New Jersey Devils,** Byrne Arena, E. Rutherford, New Jersey. (201-935-6050). Pre-season: 9/29 at 7:45: vs. Buffalo. $12–$24.

BOXING—Madison Square Garden (563-8000). 9/29 at 7:30. Ten bouts scheduled including middleweight Michael Olijade vs. Troy Watson. $10–$20.

HORSE RACING—Belmont Fall Meeting through 10/17 (718-641-4700). Daily except Tue.; post time at 1. $2.50, Grandstand; $5, Clubhouse. Featured: 10/1, Cowdin; 10/2, Matron; 10/2, Jamaica Hdcp.

WRESTLING—Madison Square Garden (563-8000). 9/29 at 7:30. Seven bouts scheduled including Randy Savage vs. Andre the Giant and Brutis Beefcake vs. Ron Bass. $9–15. COMPILED BY EDNA LAROCHE

CHILDREN

RE-CREATING RADIO—A workshop where children ages 7–14, will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. 10/1: Science Fiction/Adventure. Workshops are from 10 a.m.–11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). Adults, $3; children, $2, advance tickets recommended.

LITTLE PEOPLE'S THEATRE COMPANY—*Cinderella* and *Goldilocks and the Three Bears* will be performed every Sat. and Sun., through 11/20, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

BOOKS OF WONDER—A Michael Sporn exhibit featuring his animated version of William Steig's *Abel's Island.* Through 9/28. Books of Wonder, 132 Seventh Ave. (989-3270), at 18th St. Free.

SUKKOT FAMILY WORKSHOP—Children and their parents can drop in to create decorations for their sukkah or holiday tables. 9/28, between 11 a.m. and 3, Yeshiva University Museum, Furst Hall, Amsterdam Ave. at W. 185th St., (960-5390). Adults $3; children $2.50.

TALES AND TRAILS—"Weather and High Rock Park." A look at the changes summer has made on the ponds, swamp and other topographical features. 9/28 at 3:30. Staten Island Institute of Arts and Sciences, High Rock Park, 75 Stuyvesant Place (718-987-6233). $2.

13TH STREET REPERTORY COMPANY—Every weekend: *The Rose That Refused to Bloom,* Sat. at 1 and 3; The Snow White Show, Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4.

SPECIAL EXHIBITS—A Child's View—Artwork by New York City schoolchildren, through 11/13. **Carnival of Toys—**Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30. **City Play—**Traces the impact of play activities in New York City by incorporating and transforming the environment; photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy biplane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 10/1, 1–2:30: Papermaking. Turn warm mush into decorative papers with castle magician, the Wiz. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3165). 10/2, 1:30–3 "Me and My Shadow." Capture your own shadow and create shadow prints. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 9/27 at 3:30: The Captain Dan and Conrad Show. Ventriloquism, magic, and audience participation for school-aged children. **Epiphany** branch, 228 E. 23rd St. (679-2645). 9/27 at 4: "Eliot the Magic Man." Comedy magic show with live animals. **Tompkins Square** branch, 331 E. 10th St. (228-4747). 9/27 at 4: "Songs Say So Much." A sing-along with Jeff Sorg. **Yorkville** branch, 222 E. 79th St. (744-5824). 9/28 at 4: "Turbino and his Magic." Chatham Square branch, 33 E. Broadway, (964-6598). 10/1 at 2: Hortensia and Vira Colorado in Native American stories. **Aguilar** branch, 174 E. 110th St. (534-2930). 10/4 at 3:30: Batik workshop with Astrith Deyrup. **St. Agnes** branch, 444 Amsterdam Ave. (877-4380) . . . **The Bronx:** 9/28 at 4: "Dino Show." Slide show and activities about dinosaurs for ages 5–8. **Eastchester** Branch, 1385 E. Gun Hill Road (653-3292) . . . **Brooklyn:** 10/1 at 1: "Sing Me a Story, Tell Me a Tale," a program of songs and tales for children, ages 3–8, with special needs. The Child's Place at the **Flatlands** branch, 2065 Flatbush Ave. (718-252-6115), near Ave. P.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904)."Native American Heritage Month," a month-long celebration through end of September. Exhibits: "To Walk in two Worlds."—An exhibit of children's art. "Nature Area"; "Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. Through 10/16. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don, the talking robot, program a rock video, find out if you can recognize your own voice, and watch a show with 32 video projectors.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (769-5650). "Naturemax Theater"—See two films on New York City's largest indoor movie screen. Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, 3:30, and 4:30: Behold Hawaii and Dance of Life, the culture of Indonesia. $3.50; $1.75, children (per film); double features shown Fri. and Sat. at 6 p.m. and 7:30 p.m. $5.50; $3, children. Admission: $3.50; children, $1.50.

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9416). Every hour on the weekends, 10 a.m.–5, children's activities. Free with Museum admission. Museum hours: 10 a.m.–5, daily; $5, adults; $4, seniors; $3, students; $2, children.

NEW YORK BOTANICAL GARDEN—Southern Blvd. and 200th St. (220-8700), Bronx. Starting 10/4–1991: "From Seeds to Cereal." Where cereal comes from and how it is grown. $2.50, adults; $1.25, children. Garden hours Tues.–Sun. 10 a.m.–4.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Museum is closed through 9/30 for renovations. 10/1 at 12:15: "Much Touch Match Game," 7 and under. Match the object in the box to one of the three outside. 10/2 at 3:30. "Doctor Dimension's Amazing Feats." 10/3 at 3:30: "Skeleton Sketches," children try to find various bones in a boneyard. New Exhibits starting 10/1:"Early Learners Area,"—Children 5 and under can use building blocks, an adventure platform, and participate in different activities. "Music Studio"—A space where children can practice with traditional musical instruments, includes a walking piano. "Doctor Dimension and the Rulers of the Universe"—An exhibit in which children meet Doctor Dimension and explore measurements by building with tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Under Your Feet"—Children explore geology, crystals, and soil with microscopes. "Boneyard"—Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours daily except Tue. 10 a.m.–5 p.m. Donation.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 10/1, 2 at 11:30 a.m. and 3: "Sound Checkers." Children will become playing pieces and work together to choreograph sequences that move them strategicaly through the exhibit. Reserve. Hours: Wed.–Fri., 1–4; also, Sat.–Sun., holidays, 11 a.m.–5. $2.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 10/1, 11 a.m.–12:30, 10/2, 1–2:30: "Opposite Attraction." How magnets relate to each other and what they attract and repel. Registration necessary for ages 6–8. $8–$10. Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory; "Structures," a look at how natural forces support structures. "Biology," the invisible world up close. Wed. –Sun., 10 a.m. –5. $2.50; $1.50. COMPILED BY EDNA LAROCHI

NIGHTLIFE
DIRECTORY

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 9/28: Rob Scheps Group. 9/29: Rick Savage Group. 9/30: Lenny Gold Group. 10/1: Sara Deal Group. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 9/28: Joint Dragon; King Casual. 9/30: Gregory Miller; Inity. 9/30: Ellie Sarty; The Crows. 10/1: Bandaroo; Bangeroo. 10/2: Joe Roccisano. 10/3: Tall Stories; Collision. 10/4: Ann Klein; Hard Time. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/2: Phyllis Hyman. 10/4, 5: Dave Frishberg. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/28: Taylor Dayne. 9/29–10/1: The Michael Brecker Band featuring Mike Stern, Jeff Andrews, Adam Nussbaum and Joey Calderazzo. 10/2: A Family Tree Concert featuring Tom Chapin. 10/3, 4: Tommy Conwell and the Young Rumblers. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/1: Pianist Jim McNeely with Ray Drummond on bass. 10/2: Kenny Barron and Ray Drummond. 10/3–8: Pianist Tommy Flanagan with Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 9/28: The Roy Meriwether Trio. 9/29: "Guitar Greats" with Chris Flory, Chuck Riggs, and Phil Flanigan. 9/30, 10/1: The Patti Wicks Trio. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 10/2, 4–9: Benny Carter Quartet. 10/3: Hamiet Bluiett Telepathic Big Band. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/29: Comedy night with Tina Wollenberger, John Parmerton, Michael Schindler, Kristen Mogg and Ozon and Zeman. 10/1: John Roberts. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/2: Richie Cole's Alto Madness with Vic Juris. 10/4–6: Urban Earth featuring Harvie Swartz. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FLUTIES—89 South St., Pier 17, South St. Seaport. (693-0777). Through 11/5, Thu. and Sat. from 9–1 a.m., Fri. 8–midnight: Jazz-clarinetist Rick Hardeman and his Quartet play mainstream and swing classics. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 9/28–10/2: Roger Kellaway and 10/4–9: Jane Jarvis with Milt Hinton. Sets Tue.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 9/28, 29: Hal Schaefer. 9/30: Hal Schaefer Trio. **Upstairs:** 9/30 at 8: "One Man Band" with James Lecesne; Karen Lopes in concert at 10, followed by Teresa Burrell at 11:45. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 9/28: Mike Clark Trio. 9/29: John Pizzarelli, Jr. Trio. 9/30: Randa McNamara Band. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 9/28: STUFF II featuring Gordon Edwards. 9/29: Present Tense; Sanke Hips. 9/30: Abilene Housekeepers; Little Frankie. 10/1: Madcaps; Balme Our Parents. 10/4: Memorial Garage; Paper Gray. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 10/1: Pianist Bill Mays with John Goldsby on bass. 10/2–10: Pianist Harry Connick, Jr. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/29: Microscopic Septet. 9/30: Elliott Sharp and Carbon's Larynx. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. 9/29–10/1, 6–8: The "Wildman" Bobby Enriquez, Thu.–Sat. from 10. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/8: Singer Mel Torme returns with *It's Autumn in New York*, Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Red Blazer Dixie Dance Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/28: The Worms. 9/29: Robert Ross Band. 9/30: The Rookies with Steve Conte. 10/1: Rock-Ola with Jon Paris. 10/2: Precious Time. 10/3: Elevator Men. 10/4: Jonny Rosch and the Sol Men. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 9/28–10/2: Art Blakey and the Jazz Messengers. 10/4–9, 11–16: Art Farmer Quintet featuring Clifford Jordon. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. "Sweetwater's Goes Latin" with The Chi-Lites, 9/29–10/1. Shows Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 9/28 from 6: Dance to the Latin beat of Charanga 76. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/30, 10/1: The Son Seals Blues Band. 10/4–9: Chuck Mangione. **Terrace:** Through 10/2: Pianist Junior Mance with Marty Riviera on bass. 10/4–23: Pianist Bobby Dorough with Bill Takas on bass. Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **Comedy Stop at the Top** (982-9292). 9/30, 10/1: Noo Yawk Tawk - improvisational comedy troup; Maxine Lapidus. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/2: Wynton Marsalis Quintet. 10/3: Mel Lewis and the Jazz Orchestra. 10/4–9: The Mingus Dynasty Band. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 9/28, 29: Night Ark featuring Ira Dinkjian, Armen Donelian, Ed Schuller and Arto Tuncboyaci. 9/30: C'Est What. 10/1: Dave Stryker Group. 10/2: Allan Jaffee with Marty Ehrlich and Mark Helias. 10/3: Bobby Sanabria and Ascension. 10/4: Jorge Nila Group. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 9/29–10/2: The Lenny Popkin/Connie Crothers Quartet. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/1: Pianist Kenny Barron with Stafford James on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 9/28: Dr. John plus Kenny Neal. Also **The Lone Star Cafe Roadhouse, 240 W. 52nd St.** (245-2950). 9/30 at 9 and 11: Soozie Tyrell and the Wild Blue Marlins. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 10/2, 4–9: Comedienne Pudgy. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 9/28: "Comedy Break in the Wall Street Week" with hosts Tim "Andre" Davis and Eddie Stanley featuring Nancy Rollins, Stu Silberberg and Lori Kaye. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMEDY U. GRAND—55 Grand St. (431-4022). Featuring the finest New York comedy acts. Wed.: Audition night. Thu.: All-female comediennes. Fri.: Marathon night. Sat.: "Best of Comedy U," featuring Brett Butler, Larry David, Bill Rutkoski, and Lance Crowther. Sun.: "Comedy Jam." Shows at 9, with an extra show Sat. at 11:30. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/2: Comedians Adam Leslie, Glenn Far-

SOLUTIONS TO LAST WEEK'S PUZZLES

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rington, Scott Bruce, Al Romero, Danny Curtis and Mike Eagan. 10/3–9: Mike Saccone, Adrienne Tolch, Barry Weintraub, Scott Bruce, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 9/28: Comedian Terry Day and magician Imam. 9/29: Terry Day and magician Torkova. 9/30, 10/1: Comedian Vincent Gerardi and magician Eric DeCamps. 10/4: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. 9/29–10/2: Barry Berry, Billy Jaye, Mike Saccone, Adrianne Tolsch. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 11/5: The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/28, 29: Max Roach with M'Boom. 9/30: Yomo Toro. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. Through 10/15, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: The Master/Mistress of Disguise Charles Pierce in his Farewell Cabaret Engagement. 9/28, 10/5 at 11: Penny Arcade. **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 10/2: Marieann Meringolo; Jenny Seham. 10/3, 4: Mark Thompson. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/28: Michael McQuary; *Moments in the Air,* revue. 9/29: Heidi Mollenhauer; Michael McAssey. 9/30: Daugherty & Field; Nancy Timpanaro. 10/1: Lois Sage. 10/4: Greta; Mara Getz. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/28, 29: Larry King with guest Charlotte Crossley. 9/30: Katherin King Segal with pianist Wes McAfee and John Loehrke on bass. 10/1: Judy Kreston and David Lahm. 10/3: K.T. Sullivan with pianist Buddy Barnes. 10/4: Paul David Ross with Wes McAfee and John Loehrke. **AE, CB, DC, MC, V.**

LESLIE'S—117 W. 58th St. (765-1427). Italian restaurant. 9/28: Debbie Waldman; Chris Jones. 9/29: Charlotte Browne; Chris Jones. 9/30: Michael C. Bishop. 10/1: Frank Robinson. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 10/29: Singer-pianist Ronny Whyte returns, Tue.–Sat. from 9:30–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Shelly Peiken plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Through 11/19: Jazz pianist Larry Vuckovich, Mon.–Sat. 5–9, followed by the Helcio Milito Trio, Tue.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine to the Edward Tone Trio, Tue.–Sat., 7:30–11:30. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 7–9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30–10:30, followed by singer-pianist Ann Hampton Callaway, Tue.–Sat. at 10, 11 and midnight. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.--Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 9/28: Gerry Dieffenbach and Amy Engelberg. 9/29: Vicki McMahon with pianist Bruce Levine. 9/30: Mark McIntire with pianist Gerry Dieffenbach. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/28: Valerie Charles; *Call Me Ethel,* starring Rita McKenzie. 9/29: Valerie Charles. 9/30, 10/1: JQ and the Bandits; *Life Is Not Like The Movies,* revue. 10/2: Merle Louise; Smallit & Freeman. 10/3: Cayte Thorpe; Merle Louise. 10/4: Joe Simmons; People With Aids Theater Workshop. **No credit cards.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with Freddy Cole, the younger brother of Nat "King" Cole with Eddie Edwards on bass and Ed Zad on guitar, through 10/8. Shows Mon.–Fri. at 9 and 11, Sat.–Sun. 9, 11 and 1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Drew Cooke, Paul Sportelli, and Roy Glover alternating Mon.–Sat. from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat., Clint Hayes takes over on Tue., Thu. and Fri. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Singer-pianist Richard Currier plays every Tue.–Fri. from 9–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Sept. 28

3:00/WNCN—Delius: Cto. for Piano in c; **Moscheles:** *Bonbonnière Musicale.*

WQXR-AM/FM—Gould: *Burchfield Gallery;* **Bach:** Suite No. 2 in b.

4:00/WQXR-AM/FM—Dukas: *The Sorcerer's Apprentice;* **Chopin:** Ballade No. 1 in g, Op. 23.

5:00/WNCN—Lalo: *Le Roi d'Ys;* **Bach:** *Art of the Fugue.*

WQXR-AM/FM—Pergolesi: Concertino No. 5 in B-Flat; **Sarasate:** *Carmen:* "Fantasy."

8:00/WNCN—Bottesini: Grand Cto. in F-Sharp for Double Bass; **Barber:** Qt., Op. 11.

8:05/WQXR-AM/FM—"Symphony Hall." **Walton:** Cello Cto.; **Pachelbel:** Canon; **Bach:** Orchestral Suite No. 3; **Handel:** *The Arrival of the Queen of Sheba.*

9:00/WNCN—Schoenberg: *Transfigured Night,* Op. 4; **Beethoven:** Sonata for Horn and Piano in F, Op. 17.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Sept. 29

3:00/WNYC—Haydn: Sym. No. 64 in A; **Copland:** *Lincoln Portrait.*

WNYC—Shostakovich: Sym. No. 9; **Hoover:** *Images.*

WQXR-AM/FM—Elgar: "Nursery" Suite; **Schubert:** Sym. No. 3.

4:00/WNCN—G. Sammartini: Sonata for Recorder in G; **Rachmaninoff:** Prelude in C-Sharp, Op. 3, No. 2.

WQXR-AM/FM—Liszt: Fantasy on Themes from Beethoven's *Ruins of Athens;* **Soler:** Cto. No. 3 in G for Organ and Harpsichord.

5:00/WQXR-AM/FM—Gould: *Festive Music;* **Beethoven:** 12 Contradances.

6:00/WNCN—Corelli: Sonata for Trumpet and Strings; **Puccini:** *Turandot.*

WNYC—"Chamber Music Society of Lincoln Center." **Pergolesi:** Sonata for 2 Violins; **Beach:** Theme and Variations for Flute and String Qt.; **Ran:** Cto. da Camera; **Ravel:** Piano Trio.

8:00/WNCN—Leclair: *Scylla et Glaucus:* Suite; **Bach:** Partita for Harpsichord No. 2 in c.

8:05/WQXR-AM/FM—"Symphony Hall." **Kodaly:** "Hary Janos" Suite; **Dvorak:** Slavonic Dances, Op. 46, Nos. 1–4.

9:00/WNCN—Falla: *Homage to the Tomb of Debussy;* **Purcell:** *Abdelazar:* Suite.

Fri., Sept. 30

3:00/WNCN—Haydn: Piano Trio in d; **Montalbano:** Sinfonia, Op. 1, No. 4..

WNYC—Spohr: Septet; **Pierne:** Piano Cto. in c.

WQXR-AM/FM—Falla: *El Amor Brujo;* **Haydn:** Sym. No. 100, "Military."

4:00/WQXR-AM/FM—Copland: *Our Town:* Suite; **Bach:** Trio Sonata No. 3 in G.

5:00/WNCN—Praetorius: *Terpsichore,* Dances Vol. 3; **Scriabin:** Symphonic Poem in d.

WQXR-AM/FM—Britten: *Gloriana:* "Courtly Dances"; **Stravinsky:** *Scherzo Fantastique.*

7:00/WNCN—Leclair: Sonata for 2 Violins in e, Op. 3, No. 5; **Stanley:** Cto. Grosso in D, Op. 2, No. 1.

WNYC—"Evening Music: High Performance." Featuring Emanuel Ax.

8:05/WQXR-AM/FM—"Symphony Hall." **Tchaikovsky:** Sym. No. 6, "Pathetique."

9:00/WNCN—Schumann: Cto. for Violin in d; **Handel:** Sonata No. 2 in A-Flat.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Nicholas McGegan, conductor. **Handel:** *Messiah.*

Sat., Oct. 1

10:00 a.m./WNCN—J. C. Bach: Cto. for Harpsichord in f; **Haydn:** Piano Trio in G.

WNYC—Haydn: Sym. No. 100; **Mozart:** Piano Cto. No. 24.

10:04 a.m./WQXR-AM/FM—Copland: *Rodeo:* 4 Dance Episodes; **Haydn:** Sym. No. 24 in D.

11:04 a.m./WQXR-AM/FM—Respighi: *The Birds;* **Beethoven:** Piano Sonata No. 26 in E-Flat, "Les Adieux"; **Wagner:** *Das Rheingold:* "Entrance of the Gods into Valhalla."

11:05 a.m./WNYC—Beethoven: String Qt. No. 12; **Schumann:** *Waldszenen.*

12:00/WNCN—Respighi: *Fountains of Rome;* **Hofstetter:** Qt. in F, Op. 3, No. 5; **Sibelius:** Bagatelles, Op. 34.

12:04/WQXR-AM/FM—Bernstein: *West Side Story:* Symphonic Dances.

12:05/WNYC—Liszt: 2 Hungarian Marches; **Gliere:** Sym. No. 2; **Szymanowski:** Violin Cto. No. 1.

1:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92; **Dowland:** *Five Dances.*

WQXR-AM/FM—"Saturday Afternoon at the Opera." **Donizetti:** *L'Elisir d'Amore* (Carreras, Ricciarelli, Nucci, RAI Symphonic Orch./Scimone).

3:00/WNCN—Haydn: Cto. for Trumpet in E-Flat; **Abel:** Sonata for Flute and Continuo in D.

4:00/WNCN—J. Strauss: *Die Fledermaus:* Op. 362; **Durante:** Cto. for Strings and Continuo in A, "La Piazza."

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Featuring the Meliora String Quartet. **Mendelssohn:** Andante and Scherzo, Op. 81; **Mozart:** Viola Qnt. in g; **Beethoven:** String Qnt. Op. 74.

8:00/WNCN—Saint-Saëns: Sonta for Cello and Piano No. 1 in c, Op. 32; **Grainger:** "Ina Nutshell" Suite.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Yuri Temirkanov, conductor. **Haydn:** Sym. No. 104 in D, "London"; **Prokofiev:** *Ivan the Terrible.*

9:00/WNCN—Stravinsky: *Le Sacre du Printemps;* **Boismortier:** Sonata for Bassoon in e, Op. 50, No. 1.

Sun., Oct. 2

10:00 a.m./WNCN—"Classic Guitar." **Soler:** Sonata for Guitar in E; **Carulli:** Cto. for Guitar in A.

10:04 a.m./WQXR-AM/FM—Tchaikovsky: Suite No. 2 in C; **Haydn:** Sym. No. 45 in F-Sharp, "Farewell."

11:00 a.m./WNCN—Ibert: *Escales:* **Vivaldi:** Cto. in g.

12:00/WNCN—Brahms: Sonata for Violin and Piano in E-Flat, Op. 120, No. 2; **Telemann:** Cto. for Oboe in G.

1:00/WNCN—Chicago Symphony Orchestra. Kenneth Jean, conductor; Juiliana Markova, pianist. **Torke:** *Ecstatic Orange;* **Grieg:** Cto. for Piano in a, Op. 16; **Haydn:** Sym. No. 72 in D; **Respighi:** *The Pines of Rome.*

WNYC—"Opera Box."

WQXR-AM/FM—Rachmaninoff: Rhapsody on a Theme of Paganini; **R. Strauss:** *Thus Spake Zarathustra.*

3:04/WQXR-AM/FM—The New York Philharmonic. Gennady Rohzdestvensky, conductor; pianist Viktoria Postnikova. **Schnittke:** *Kein Midsommernacht's Traume;* **Shostakovich:** Sym. No. 5, Op. 47.

4:00/WNCN—Wagner: *Rienzi:* Ov.; **Finzi:** Elegy for Orch. Op. 20, "The Fall of the Leaf."

5:00/WNCN—Berlioz: "Roman Carnival" Ov., Op. 9; **Busoni:** Ballet Scene No. 4.

6:00/WNCN—Mozart: *Marriage of Figaro:* Ov.; **Bach:** Prelude and Fughetta in G.

8:00/WNCN—Prokofiev: Sonata for Violin and Piano No. 2 in D, Op. 94; **Handel:** Cto. for 2 Wind Ensembles and Strings No. 2 in F.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Verdi:** *Il Trovatore* (Price, Domingo, Cossotto, New Philharmonic Orch./Mehta).

Mon., Oct. 3

3:00/WNCN—Delibes: *Coppélia:* "Ballet Suite"; **Falla:** *El Amor Brujo.*

WNYC—Piston: Wind Qnt.; **Fauré:** Ballade for Piano and Orch.

WQXR-AM/FM—Ibert: Flute Cto.; **Sibelius:** Sym. No. 7 in C.

4:00/WNCN—Weinberger: *Schwanda;* **Bernstein:** *On the Town:* 3 Dance Episodes.

WQXR-AM/FM—Telemann: "Don Quichotte" Suite; **Fauré:** "Dolly" Suite.

5:00/WNCN—Borodin: *In the Steppes of Central Asia;* **Bach:** *Well-Tempered Clavier:* Book 1, Prelude No. 22 in B-Flat.

WQXR-AM/FM—Mendelssohn: *The Hebrides:* Ov.

6:00/WNCN—Prokofiev: *Love for Three Oranges;* **Vivaldi:** Cto. for Bassoon in a.

7:00/WNYC—National Symphony Orchestra. Krzysztof Penderecki; violinist Christiane Edinger. **Sibelius:** *Finland,* Op. 26; **Penderecki:** Violin Cto.; **Tchaikovsky:** Sym. No. 5.

8:05/WQXR-AM/FM—Handel: *The Faithful Shepherd:* Suite; **Ravel:** *Valses nobles et Sentimentales;* **Busoni:** *Turandot:* Alla Marcia.

9:00/WNCN—Grofé: "Grand Canyon" Suite; **Mozart:** Divertimento in D.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Poulenc:** *Gloria;* **Mahler:** Sym. No. 4 in G.

Tue., Oct. 4

3:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56; **Beethoven:** Grosse Fugue in B-Flat, Op. 133.

WNYC—Nielsen: Sym. No. 6; **Simpson:** String Qnt. No. 11.

WQXR-AM/FM—R. Strauss: *Le Bourgeois Gentilhomme;* **Bach:** Violin Cto. in d.

4:00/WNCN—Copland: *El Salón Mexico;* **Busoni:** Bach Fantasia.

4:00/WQXR-AM/FM—Haydn: Piano Sonata No. 60 in C; **Mozart:** Horn Cto. No. 2 in E-Flat.

5:00/WNCN—Handel: *Xerxes:* "Largo"; **Latour:** *Rule Britannia.*

7:00/WNYC—Brooklyn Academy of Music. **Mozart:** Sonata in B; **Kodaly:** Duo for Violin and Cello, Op. 7; **Brahms:** Piano Qt. No. 3 in c, Op. 60.

8:00/WNCN—"WNCN Live." Featuring pianist Andrew Rangell.

8:05/WQXR-AM/FM—Prokofiev: "Lieutenant Kije" Suite; **Debussy:** *Iberia:* Images for Orch.; **Holst:** *The Planets:* "Mars, The Bringer of War."

9:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67; **Baur:** Sonata for Harp and Harpsichord No. 3 in F, Op. 6; **Gottschalk:** *L'Union.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Beethoven:** *Leonore:* Ov. No. 3 in D, Op. 72; Sym. No. 4 in B-Flat, Op. 60; Sym. No. 5 in c, Op. 67.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, SEPTEMBER 28–30 and OCTOBER 3–4

❷ **WCBS**
975-4321
❹ **WNBC**
664-4444
❺ **WNYW**
535-1000
❼ **WABC**
887-7777
❾ **WWOR**
(201) 330-2153
⓫ **WPIX**
949-1100
⓭ **WNET**
560-2000
㉑ **WLIW**
(516) 454-8866
㉛ **WNYC**
669-7800
🅗 **HBO**
512-1208
🅜 **CINEMAX**
512-1208
🅝 **UPTOWN**
304-3000
🅢 **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
❷ *Business This Morning*
❹ News
❺ *Plastic Man*
❼ *World News*
❾ *Snorks*
⓫ Wed.: *Open Mind* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Insight*
Tue.: *Tom and Jerry*
⓭ *New Jersey Network News* (except Mon.)
Mon.: *Currents*
🅜 Fri.: **Movie:** *Seven Brides for Seven Brothers*
🅢 Fri.: **Movie:** *Stranger on the Run*

6:05 a.m.
🅗 Thu.: *Muppet Musicians of Bremen*

6:15 a.m.
🅢 Wed.: **Movie:** *Man, Woman and Child*

6:30 a.m.
❷ ❹ News
❺ ❾ *Popeye*
⓫ Wed.–Fri.: *Heathcliff*
Mon., Tue.: *Tom and Jerry*
⓭ *MacNeil/Lehrer* (except Mon.)
Mon.: *This Old House*
🅜 Mon.: **Movie:** *Shipwreck!*
🅢 Mon.: *Manny's Orphans*
Thu.: *My Seventeenth Summer*

6:35 a.m.
🅜 Thu.: **Movie:** *China Venture*

6:40 a.m.
🅗 Wed.: *Supermom's Daughter*
Mon.: *Tales of Washington Irving*

6:45 a.m.
㉑ *A.M. Weather*

7:00 a.m.
❷ *This Morning*
❹ Wed.–Fri.: **Olympics** (concludes at 10 a.m.)
Mon., Tue.: *Today*
❺ *Good Day New York*
❼ *Good Morning America*
❾ *Beverly Hills Teen*
⓫ *Smurfs*
⓭ Mon.: *All About TV*
㉑ *Lilias, Yoga, and You*
㉛ *Ohayo! New York*
🅗 Thu.: *Encyclopedia:* "Volume B"
Fri.: *When, Jenny? When?*
Tue.: *Clay Feet*
🅜 Wed.: **Movie:** *Dead Reckoning*
Tue.: **Movie:** *Man in the Saddle*

7:05 a.m.
🅢 Tue.: **Movie:** *Aladdin*

7:30 a.m.
❾ *Jetsons*
⓫ *Jem*
⓭ *Sesame Street*
㉑ *Homestretch*
🅗 Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
🅢 Thu.: **Movie:** *The Fifth Missle*

7:40 a.m.
🅜 Fri.: **Movie:** *A Lawless Street*

8:00 a.m.
❾ *Gumby*
⓫ *G.I. Joe*
㉑ *Sesame Street*
🅗 Wed.: **Movie:** *Raising Arizona*
Thu.: **Movie:** *Control*
Fri.: **Movie:** *Nadine*
Mon.: **Movie:** *The Turning Point*
Tue.: **Movie:** *The Heart Is a Lonely Hunter*
🅜 Thu.: **Movie:** *Tokyo Joe*
🅢 Wed.: **Movie:** *Love With a Perfect Stranger*
Fri.: **Movie:** *I Know Why the Caged Bird Sings*
Mon.: **Movie:** *Making Mr. Right*

8:30 a.m.
❾ *My Little Pony*
⓫ *Bionic Six*
⓭ Wed., Mon., Tue.: *Mister Rogers*
Thu., Fri.: *Learn to Read*
🅜 Mon.: **Movie:** *Plymouth Adventure*
Tue.: **Movie:** *Innerspace*

8:40 a.m.
🅜 Wed.: **Movie:** *Million Dollar Mermaid*

9:00 a.m.
❷ *Superior Court*
❹ Mon., Tue.: *Geraldo*
❺ *Hour Magazine*
❼ *Live With Regis and Kathie Lee*
❾ *Care Bears*
⓫ *The Munsters*
⓭ Wed., Mon., Tue.: *Sesame Street*
Thu., Fri.: *Drug Legalization Congressional Hearings*
㉑ *Instructional School Service* (concludes at 3)
㉛ *Body Pulse*
🅜 Fri.: **Movie:** *The Dolly Sisters*

9:30 a.m.
❷ *The Judge*
❾ *I Dream of Jeannie*
⓫ *Fantasy Island*
㉛ *Body Electric*
🅗 Wed.: **Movie:** *The Sky's No Limit*
Thu.: **Movie:** *Blake Edwards' A Fine Mess*
Fri.: *Tina—Live—From Rio*
🅜 Thu.: **Movie:** *Ryan's Daughter*
🅢 Tue.: *Gleason: He's the Greatest*

10:00 a.m.
❷ *Family Feud*
❹ *Sale of the Century*
❺ *Family Medical Center*
❼ *Sally Jessy Raphaël*
❾ *People Are Talking*
⓫ *Rhoda*
⓭ Wed.: *Politics of Privacy*
Thu.: *Congressional Hearings*
Fri.: *Congressional Hearings*
Mon.: *Masterpiece Theatre*
Tue.: *Mystery! Cover Her Face*
㉛ Wed.: *American Interest*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
🅗 Mon.: *Cinema Workshop*
🅢 Wed.: **Movie:** *Speedway*
Thu.: **Movie:** *Heaven Can Wait*
Fri.: **Movie:** *The Last of Sheila*
Mon.: **Movie:** *The Spy Who Came in From the Cold*
Tue.: **Movie:** *Wrath of God*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
❺ Wed.: **Movie:** *McMillan: Philip's Game.*
Thu.: **Movie:** *McCloud: The Disposal Man*
Fri.: **Movie:** *Banacek: Fly Me if You Can Find Me*
Mon.: **Movie:** *McMillan: Coffee, Tea, or Cyanide*
Tue.: **Movie:** *McCloud: A Little Plot at Tranquil Valley*
⓫ *Alice*
㉛ Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*
🅗 Fri.: **Movie:** *Mr. Mom*
Mon.: **Movie:** *One Crazy Summer*
Tue.: **Movie:** *Flowers in the Attic*
🅜 Wed.: **Movie:** *Martin Mull in Portrait of a White Marriage*
Mon.: **Movie:** *Chapter Two*
Tue.: **Movie:** *The Man Who Never Was*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❼ *Growing Pains*
⓫ *Eight is Enough*
⓭ *Bill Moyers' World of Ideas* (except Thu., Fri.)
㉑ *3-2-1 Contact*
㉛ *Bill Moyers' World of Ideas*
🅗 Wed.: *Verdict: The Wrong Man*
Thu.: **Movie:** *I Want to Live*
🅜 Fri.: **Movie:** *A Woman of Distinction*

11:30 a.m.
❹ *Win, Lose, or Draw*
❼ *Home*
⓭ Wed.: *Learn to Read* (except Thu., Fri.)
㉛ *New York City Votes*

NOON
❷ News
❹ *Super Password*
❺ *All in the Family*
❼ *Ryan's Hope*
❾ News
⓫ *Harry O*
⓭ Wed.: *Innovation*
Thu.: *Congressional Hearings*
Fri.: *Congressional Hearings*
Mon.: *Inside Albany*
Tue.: *G.E.D.*
㉛ Wed.: *Global Rivals*
Thu.: *Upstairs, Downstairs*
Fri.: *Ethics in America*
Mon.: *Lonesome Pine Trails*
Tue.: *America's Testament*
🅗 Wed.: **Movie:** *Local Hero*
Fri.: **Movie:** *Big Shots*
Mon.: *Atlantic Records 40th Anniversary Part I*
Tue.: **Movie:** *Guilty Conscience*
🅢 Wed.: **Movie:** *Summer of '42*
Thu.: **Movie:** *Bill Cosby—Himself*
Fri.: **Movie:** *The Secret of My Success*
Mon.: **Movie:** *The Princess Bride*
Tue.: **Movie:** *I Want to Live*

12:30
❷ *Young and the Restless*
❹ *Scrabble*
❺ *I Love Lucy*
❼ *Loving*
⓭ Wed.: *Deutsch Direkt*
Thu.: *Congressional Hearings*
Fri.: *Congressional Hearings*
Mon.: *A Vous La France*
Tue.: *Espana Viva*
㉛ Fri.: *Science Journal*
🅜 Wed.: **Movie:** *Come to the Stable*
Fri.: **Movie:** *Eight Iron Men*
Tue.: **Movie:** *Absence of Malice*

1:00
❹ *Days of Our Lives*
❺ *Bewitched*
❼ *All My Children*
❾ *Cannon*
⓫ Wed.: *Trapper John, MD*
⓭ Wed.: *You Can Write Anything*
Thu.: *Congressional Hearings*
Fri.: *Congressional Hearings*
Mon.: *Up Close and Natural*
Tue.: *The Big A*
㉛ Wed.: *Mystery!: Cover Her Face*
Thu.: *Moments in Time*
Fri.: *Window on World*
Mon.: *Declarations of Independents*
Tue.: *Masterpiece Theatre: By the Sword Divided*
🅗 Thu.: *Coming Attractions*
Mon.: **Movie:** *The Gospel According to Vic*
🅜 Thu.: **Movie:** *An Uncommon Love*
Mon.: **Movie:** *Love Has Many Faces*

1:30
❷ *Bold and the Beautiful*
❺ *Gilligan's Island*
⓭ Wed.: *Reading Rainbow*
Thu.: *Congressional Hearings*
Fri.: *Congressional Hearings*
Mon.: *All About You*
Tue.: *Well, Well, Well With Slim Goodbody*
🅗 Thu.: **Movie:** *The Living Daylights*
Fri.: *Warning: Food May Be Hazardous to Your Health*
Tue.: **Movie:** *The Princess Bride*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ *Popeye*
❼ *One Life to Live*
❾ *Barnaby Jones*
⓫ *Best Talk in Town*
⓭ *French in Action* (except Thu., Fri.)
㉛ Wed.: *McLaughlin Group*
Thu.: *Bradshaw On: The Family*
Mon.: *European Montage*
Tue.: *Shoulder to Shoulder*
🅗 Wed.: **Movie:** *To Be or Not to Be*
Fri.: *Blind Date*
🅜 Wed.: **Movie:** *Don't Go Near the Water*
Fri.: **Movie:** *I Was a Male War Bride*
🅢 Wed.: **Movie:** *Just Me and You*
Thu.: **Movie:** *Adventures in Babysitting*
Fri.: **Movie:** *Something For a Lonely Man*
Mon.: **Movie:** *Barnum*
Tue.: **Movie:** *The Turning Point*

2:30
❺ *Real Ghostbusters*
⓫ *Tom & Jerry*
⓭ *Julia Child & Company*

31 Mon.: *Mark Russell Looks at Campaign '76*
H Mon.: **Movie:** *Poltergeist II: The Other Side*
M Thu.: **Movie:** *Man in the Saddle*
  Tue.: **Movie:** *A Bullet Is Waiting*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Alvin*
7 *General Hospital*
9 *Sweethearts*
11 *Ghostbusters*
13 *Frugal Gourmet* (except Thu., Fri.)
21 *Mister Rogers Neighborhood*

31 Wed., Thu.: *Frugal Gourmet*
  Fri.: *European Montage*
  Mon.: *All About TV*
  Tue.: *This Old House*
M Mon.: **Movie:** *Miss Sadie Thompson*

3:30
4 Wed.–Fri.: News
5 *Ducktales*
9 *Dating Game*
11 *Yogi Bear*
13 21 *Sesame Street*
31 *Video Music Box*

3:50
M Fri.: **Movie:** *In a Lonely Place*

4:00
2 *On Trial*
4 Wed.–Fri.: **Olympics** (concludes at 5)
  Mon., Tue.: *Donahue*
5 *Double Dare*

7 *Oprah Winfrey Show* (except Thu.)
  Thu.: *Afterschool Special:* "Losing a Sister"
9 *Love Connection*
11 C.O.P.S.
H Wed.: *Supermom's Daughter*
  Thu.: *Encyclopedia* "Volume B"
  Fri.: *When, Jenny? When?*
  Mon.: *Phantom of the Opera*
  Tue.: **Movie:** *The Diary of Anne Frank*

M Wed.: **Movie:** *Apartment for Peggy*
  Thu.: **Movie:** *They Only Kill Their Masters*
  Tue.: **Movie:** *Above and Beyond*
S Wed.: *Home From Far*
  Thu. *Santiago's America*
  Fri.: *I Know Why the Caged Bird Sings*
  Mon.: *Manny's Orphans*
  Tue.: **Movie:** *Aladdin*

4:30
2 *People's Court*
5 *Finders Keepers*
9 *Newlywed Game*
11 *Fun House*
13 *Mister Rogers*
21 *Square One TV*
31 Wed.: *Innovation*
  Thu.: *Take Charge*
  Fri.: *Y.E.S.*
  Mon.: *Looking East*
  Tue.: *Sneak Previews*
H Thu.: *Rad*
  Fri.: *Which Mother Is Mine?*
M Mon.: **Movie:** *Dead Reckoning*
S Wed.: *Adventures of Mark Twain*

5:00
2 4 7 News
5 *Different Strokes*
9 *Cagney and Lacey*
11 *Little House on the Prairie*
13 *Square One TV*
21 *Sesame Street*
31 *New York City Votes*
H Wed.: *Cat Ballou*
  Mon.: *Tales of Washington Irving*
S Thu.: *My Seventeenth Summer*

5:30
2 News
5 *Facts of Life*

13 *3-2-1 Contact*
31 *City Comment*
H Fri.: **Movie:** *The Stone Boy*

M Fri.: *Max Movie Show*
S Mon.: *Jo's Song*

5:45
31 *News From City Hall*

Weeknights, SEPTEMBER 28–30 and OCTOBER 3–4

WED., SEPT. 28

:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian Programming concludes at 8)
M **Movie:** *My Favorite runette*
S **Movie:** *Man, Woman nd Child*

:30
2 7 News
5 *Family Ties*
11 *New Hollywood Squares*
13 21 *Nightly Business eport*

:45
H **Movie:** *The 500 ound Jerk*

:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *World at War*
21 *Contact: Long Island*

:30
2 *Wheel of Fortune*
4 **1988 Summer lympics** (concludes at nidnight). Coverage may nclude weightlifting, oxing, decathlon.
5 *Current Affair*
7 *Entertainment Tonight*
9 **Baseball:** Mets vs. hiladelphia Phillies
11 News
21 *World of Survival*
M *Otis Redding*

:00
2 *Live! Dick Clark resents*
5 **Movie:** *A Shot in the ark* (1964). Peter Sellars.
7 *Growing Pains*
11 **Movie:** *Murder With irrors* (1985). Helen ayes, Bette Davis.
13 *MacNeil/Lehrer*
21 *Infinite Voyage:* "Fires f the Mind." This show elves into the way uman intelligence evelops—how cells and hemicals compose man's reative mind.
31 *Dark Shadows*
H **Movie:** *Aliens*
M **Movie:** *Bill Cosby—imself*
N **Movie:** *The Ritual*
S *Brothers*

8:30
7 *Head of the Class*
31 *EastEnders*
S *Super Dave*

9:00
2 *A World of Difference:* "Eye of the Beholder." A documentary based on the classic eye color experiment performed by Jane Elliot with her third grade class more than fifteen years ago. The experiment looks at how discrimination and inequality work. Part of a station-wide, year long project.
7 **Movie:** *Night Shift* (1982). Michael Keaton, Shelley Long.
13 *Munich: The Peace of Paper*
21 *Survival Special:* "The Forbidden Desert of the Danakil." The Danakil are reputed to be the most hostile tribe on earth. Willfred Thesiger risked his life to film this Ethiopian tribe in 1934. David Niven narrates.
31 *Canada: True North*
S **Movie:** *Tough Guys Don't Dance*

9:30
N **Movie:** *Steaming*

10:00
2 *Wiseguy*
5 11 News
21 *Waiting for Cambodia.* Over 250,000 Cambodians who fled genocide, famine, and war in their country still live in border camps between Thailand and Cambodia. This documentary looks at their struggle to survive in the camps and their efforts to recapture their homeland.
31 *Operation Playground*
M **Movie:** *Made in Heaven*

10:30
9 News
11 *Carson's Comedy Classics*
13 *Renewing of a Vision.* A step-by step account of the restoration of an eleven room house built by Frank Lloyd Wright in 1909 for the Grand Rapids clothier Meyer May.
31 *Mark Russell Campaign Special "1976"*
H *The Hitchhiker*

11:00
2 News
5 *M*A*S*H*
7 News
11 *Cheers*
13 *Bill Moyers' World of Ideas:* "What Constitutes an Educated Person?" Teacher and philosopher John Searle discusses the university as it is today--and how it's changed in 20 years.
21 *Mark Russell Campaign Special "1976"*
31 *Hellenic TV U.S.A.*
H **Movie:** *Friday the 13th: The Final Chapter*
S **Movie:** *Felicity*

11:30
5 *Taxi*
7 *Nightline*
9 *Morton Downey*
11 *The Honeymooners*
13 *Taggart*
21 *Live From Off Center*
N **Movie:** *The Sacrifice*

11:35
2 *Night Heat: Power Play*

11:45
M **Movie:** *Martin Mull in Portrait of a White Marriage*

MIDNIGHT
4 News
5 *Late Show*
7 **Movie:** *Hardcat and Legs*
11 *Star Trek*
21 *Nightly Business Report*

12:20 a.m.
S **Movie:** *The Bedroom Window*

12:30 a.m.
4 **1088 Summer Olympics** (concludes at 2:30 a.m.)
9 *Alfred Hitchcock Presents*
13 **Movie:** *True Confession* (1937). Carole Lombard, Fred MacMurray.
21 *Bill Moyer's World of Ideas*
H **Movie:** *Trading Places*

12:45 a.m.
2 **Movie:** *The Other Woman* (1983). Hal Linden.

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *Nova*

1:30 a.m.
5 *Nu Day Perfect Diet*
11 News
M **Movie:** *Spring Break*

1:55 a.m.
7 News

2:00 a.m.
5 *V-Slicer*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Nova*

2:05 a.m.
2 *USA Today*

2:20 a.m.
S **Movie:** *Heartburn*

2:25 a.m.
7 **Movie:** *Quest for Fire* (1981).Everett McGill, Rae Dawn Chong.

2:30 a.m.
4 News
5 *I Love Lucy*
H **Movie:** *Body Double* (cc)

2:35 a.m.
2 *Nightwatch*

3:00 a.m.
4 **Movie:** *Second Chorus* (1940). Fred Astaire, Paulette Goddard.
5 **Movie:** *The Conqueror Worm* (1968). Vincent Price, Ian Ogilvy.
11 *Perry Mason*
13 *Challenge of the Unknown*

3:15 a.m.
M *Love Circles: Around the World With Love*

4:00 a.m.
11 *Streets of San Fransisco*

4:20 a.m.
S **Movie:** *Just Me and You*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 To Be Annonced
H **Movie:** *Meatballs III*

4:45 a.m.
5 *I Love Lucy*

4:55 a.m.
M **Movie:** *Nightforce*

5:00 a.m.
11 *Rhoda*
13 *Portrait of a Family*

5:15 a.m.
5 *Popeye*

5:30 a.m.
4 *Gidget*
7 *Morning Stretch*
11 News
13 *Portrait of a Family*

THU., SEPT. 29

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *The Last of Sheila*
M **Movie:** *Harry and the Hendersons*
S **Movie:** *Streets of Justice*

6:30
2 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *World at War*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 **1988 Summer Olympics** (concludes at midnight). Coverage may include men's basketball, men's vollyball, tennis, canoeing.
5 *Current Affair*
7 *Entertainment Tonight*
9 *Barney Miller*
11 News
21 *World of Survival:* "Winterkill." A look at wildlife in the Wyoming winter.

8:00
2 *48 Hours*
5 **Movie:** *The Pink Panther* (1964). Peter Sellars.
7 *Growing Pains*
9 *Police Story*
11 *WPIX's 40th Anniversary Special*
13 *MacNeil/Lehrer*
21 *Wild America:* "Cutthroat, Part 3
31 *Dark Shadows*
H *Why Did Johny Kill?*
M **Movie:** *Extreme Prejudice*
N **Movie:** *Menage*
S **Movie:** *Bill Cosby—Himself*

8:30
7 *Head of the Class*
9 *Police Story*
21 *This Old House*
31 *EastEnders*

9:00
2 **Movie:** *Agnes of God* (1985). Jane Fonda, Anne Bancroft, Meg Tilly.
7 *Comedy Club Special*
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Romantic Brahms With Pinchas Zuckerman and Mark Neikrug*
31 *Mystery!: Cover Her Face.* Roy Marsden returns as Chief Inspector Adam Dalgliesh in this six-part serial.
H **Movie:** *The Postman Always Rings Twice* (cc)

9:20
21 *Mystery!: Cover Her Face*

10:00
5 9 11 News
13 *TV From Down Under:* "Wild Australia." A look at many of Australia's creatures—from the exotic duck-billed platypus to the koala bear and kangaroo.
21 *Tinker, Tailor, Soldier, Spy*
31 *Tenko.* Powerful drama of life in a Japanese prison camp for women.
M **Movie:** *Forever Lulu*
N **Movie:** *Scene of the Crime*
S *Elayne Boosler Party of One*

10:30
11 *Carson's Comedy Classics*

11:00
2 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas:* Listening to Africa."

21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

TELEVISION

🅗 *Inside the NFL #4*
🅢 *The Boys*

11:30
❺ *Taxi*
❼ *Nightline*
❾ *Morton Downey*
⓫ *The Honeymooners*
⓭ *Rock Follies*
㉑ *Live From Off Center*
🅜 **Movie:** *Baby Cat*
🅢 **Movie:** *Light Blast*

11:35
❷ *Night Heat: Bless Me Father*

MIDNIGHT
❺ *Late Show*
❹ News
❼ **Movie:** *Try to Catch a Saint*
⓫ *Star Trek*
㉑ *Nightly Business Report*
🅗 **Movie:** *The Living Daylights*
🅝 **Movie:** *Sid and Nancy*

12:05 a.m.
❷ **Movie:** *A Summer to Remember* (1985).

12:30 a.m.
❹ **Olympics** (concludes at 2:30 a.m.)
❾ *Alfred Hitchcock Presents*
⓭ *Munich: The Peace of Paper*
㉑ *Bill Moyers' World of Ideas*

1:00 a.m.
❺ *Archie Bunker*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
㉑ *The Africans*
🅢 **Movie:** *Adventures in Babysitting*

1:05 a.m.
🅜 **Movie:** *Shaft*

1:30 a.m.
❺ *One Day at a Time*
⓫ News

2:00 a.m.
❺ *Credit Time Bomb*
❼ **Movie:** *Von Richthofen and Brown*
❾ *Home Shopping Overnight*
⓫ *Worldwide Wrestling*
⓭ *The Day the Universe Changed*

2:05 a.m.
❷ *USA Today*

2:10 a.m.
❼ News

2:15 a.m.
🅗 **Movie:** *Lethal Weapon*

2:30 a.m.
❹ News
❺ *I Love Lucy*

2:35 a.m.
❷ *Nightwatch*

2:40 a.m.
❼ **Movie:** *The Hustler of Muscle Beach* (1980).

2:45 a.m.
🅜 **Movie:** *Emmanuelle*

2:50 a.m.
🅢 **Movie:** *Born in East L.A.*

3:00 a.m.
❹ **Movie:** *Great Guy*
❺ **Movie:** *A Talent for Loving* (1969).
⓫ *Perry Mason*
⓭ *All Fit With Slim Goodbody*

4:00 a.m.
⓫ *Streets of San Fransisco*

4:10 a.m.
🅗 *Louie Anderson Show*

4:20 a.m.
🅜 **Movie:** *Black Gunn*

4:25 a.m.
🅢 *Elayne Boosler Party of One*

4:30 a.m.
❹ *Ben Casey*
❼ *The Avengers*

5:00 a.m.
⓫ *U.S. Farm Report*
⓭ *New Literacy*

5:10 a.m.
🅗 **Movie:** *Shadow Play*

5:19 a.m.
❺ *Popeye*

5:30 a.m.
❹ *Gidget*
❺ *I Love Lucy*
❼ *Morning Stretch*
⓫ News
⓭ *New Literacy*

FRI., SEPT. 30

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Matt Houston*
⓫ *Gong Show*
⓭ *New Jersey News*
㉑ *Newton's Apple*
㉛ Italian programming
🅜 **Movie:** *Absence of Malice*
🅢 *Really Rosie*

6:30
❺ *Family Ties*
❼ News
⓫ *Hollywood Squares*
⓭ ㉑ *Nightly Business Report*
🅢 *Woody Guthrie & Leadbelly*

7:00
❷ *Win, Lose or Draw*
❹ ❺ News
❼ *Jeopardy*
❾ **Special:** *Bill Cosby: The Philadelphia Kid*
⓫ *Cheers*
⓭ *This Old House*
㉑ *Contact: Long Island*
🅗 *Inside the NFL #4*

7:30
❷ *Wheel of Fortune*
❹ **Olympics** (concludes at midnight). Coverage may include boxing, synchronized swimming, canoeing.
❺ *Current Affair*
❼ *Entertainment Tonight*
❾ **Baseball:** Mets vs. St. Louis Cardinals
⓫ News
⓭ *Adam Smith*
㉑ *World of Survival:* "Lion Grab"
🅢 *Gleason*

8:00
❷ *Beauty & the Beast*
❺ **Movie:** *Revenge of the Pink Panther* (1978). Peter Sellars.
❼ *Perfect Strangers*
⓫ **Movie:** *Glitter* (1984). David Birney.
⓭ *MacNeil/Lehrer*
㉑ *Nature:* "Death Trap." Scientists show how plants eat animals.
㉛ *Washington Week in Review*
🅗 **Movie:** *Nadine*
🅜 **Movie:** *The Concorde: Airport '79*
🅝 **Movie:** *Dancing in the Dark*
🅢 **Movie:** *The Secret of My Success*

8:30
❼ *Full House*
㉛ *EastEnders*

9:00
❷ **Movie:** *The Long Journey Home*
❼ *Mr. Belvedere*
⓭ *Global Rivals: The Arms Race and the Human Race*
㉑ *Soldiers: A History of Men in Battle*
㉛ **Movie:** *Doctor Who*

9:30
❼ *Just the Ten of Us*
🅗 **Movie:** *Blind Date*

9:50
🅢 *Comedy Club*

10:00
❺ ⓫ News
❼ *20/20*
⓭ *Mark Russell Looks at Campaign '76*
㉑ *Louis Rukeyser's 1988 Election Guide*
🅜 **Movie:** *Matewan*
🅝 **Movie:** *Knife in the Water*
🅢 *Brothers*

10:30
❾ News
⓫ *Carson's Comedy Classics*
⓭ *Wall $treet Week*
㉛ *Autographs*
🅢 *Super Dave*

11:00
❷ ❼ News
❺ *M*A*S*H*
⓫ *Cheers*
⓭ *Bill Moyers' World of Ideas*
㉑ *Washington Week in Review*
㉛ *World TV Presents* (Chinese programming)
🅗 *The 12th Annual Young Comedians Show*
🅢 **Movie:** *Stakeout*

11:30
❺ *Taxi*
❼ *Nightline*
❾ *Morton Downey*
⓫ *The Honeymooners*
⓭ *The Musicals:* "Showboat"
㉑ *Wall $treet Week*

11:35
❷ **Movie:** *Six Pack* (1982). Kenny Rogers.

MIDNIGHT
❹ News
❺ *Late Show*
❼ **Movie:** *The Sentinel* (1977). Chris Sarandon.
⓫ *Star Trek: The Next Generation*
㉑ *Nightly Business Report*
㉛ *World TV Presents* (Chinese Programming)
🅝 **Movie:** *Radium City*

12:05 a.m.
🅗 **Movie:** *River's Edge*

12:15 a.m.
🅜 **Movie:** *Has Anybody Seen My Pants?*

12:30 a.m.
❹ **Olympics** (concludes at 2:30 a.m.)
❾ *Alfred Hitchcock Presents*
㉑ *Bill Moyers' World of Ideas*

1:00 a.m.
❺ *Archie Bunker's Place*
❾ *Joe Franklin*
⓫ *Runaway With the Rich and Famous*
㉑ *Rosemary Clooney, With Love*
🅢 **Movie:** *Hard Ticket to Hawaii*

1:30 a.m.
❺ *One Day at a Time*
⓫ News
⓭ **Movie:** *Applause* (1928).

1:47 a.m.
❷ *USA Today*

1:50 a.m.
❼ News
🅗 **Movie:** *Platoon*
🅜 **Movie:** *Volunteers*

2:00 a.m.
❺ *Hair Loss*
❾ *Home Shopping Overnight*
⓫ *White Shadow*

2:15 a.m.
❷ **Movie:** *Crime Club* (1975). Robert Lansing.

2:20 a.m.
❼ **Movie:** *Electra Glide in Blue* (1973). Robert Blake.

2:30 a.m.
❹ News
❺ *I Love Lucy*

2:45 a.m.
🅢 **Movie:** *A Man in Love*

3:00 a.m.
❹ **Movie:** *Fallen Idol* (1948).
❺ **Movie:** *Beware! The Blob!* (1972).
⓫ *Perry Mason*

3:40 a.m.
🅜 **Movie:** *Hearts and Minds*

3:55 a.m.
🅗 **Movie:** *Inside the NFL #4*

4:00 a.m.
❷ *Wipe Out*
⓫ *Streets of San Fransisco*

4:30 a.m.
❷ *Wipeout*
❼ **Movie:** *Apache Drums* (1951). Stephen McNally.
⓭ *Learning Link*

4:45 a.m.
🅢 *Gleason*

4:50 a.m.
❺ *I Love Lucy*

4:55 a.m.
🅗 **Movie:** *The Curse*

5:00 a.m.
❷ *Wipeout*
⓫ *Crook and Chase*
⓭ *Faces of Culture*

5:15 a.m.
🅢 *Brothers*

5:20 a.m.
❺ *Popeye*

5:30 a.m.
❷ *Newsmakers*
❹ *Gidget*
❺ *I Love Lucy*
⓫ News
⓭ *Faces of Culture*

5:35 a.m.
🅜 *Max Movie Show*

MON., OCT. 3

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Matt Houston*
⓫ *Gong Show*
⓭ *New Jersey News*
㉑ *Newton's Apple*
㉛ Italian programming
🅗 **Movie:** *Rad*
🅢 **Movie:** *The Moneychangers* (Part I)

6:15
🅜 **Movie:** *The Shadow Riders*

6:30
❺ *Family Ties*
❼ News
⓫ *Hollywood Squares*
⓭ ㉑ *Nightly Business Report*

7:00
❷ *Win, Lose, or Draw*
❹ ❺ News
❼ *Jeopardy*
❾ *Cosby*
⓫ *Cheers*
⓭ *Soldiers*
㉑ *Contact: Long Island*

7:30
❷ *Wheel of Fortune*
❹ *New Family Feud*
❺ *Current Affair*
❼ *Entertainment Tonight*
❾ *Kate and Allie*
⓫ News
㉑ *World of Survival:* "Eider Ducks"
🅗 *Encyclopedia: Volume "C"*

8:00
❷ *Newhart*
❹ *Alf*
❺ **Movie:** *Death on the Nile* (1978). Peter Ustinov, Bette Davis.
❼ *News Special*
❾ **Movie:** *Mafia Princess* (1986). Susan Lucci, Tony Curtis.
⓫ **Movie:** *The Cage*
⓭ *MacNeil/Lehrer*
㉑ *Adventure:* "Race Against the Wind."
㉛ *Dark Shadows*
🅗 **Movie:** *One Crazy Summer*
🅜 **Movie:** *Lassiter*
🅝 **Movie:** *'Round Midnight*
🅢 **Movie:** *The Princess Bride*

8:30
❷ *The Cavanaughs*
❹ *Hogan Family*
㉛ *EastEnders*

9:00
❷ **Movie:** *Unholy Matrimony*
❹ **Movie:** *The People Across the Lake.* Valerie Harper, Gerald McRaney.
❼ **Football:** Dallas vs. New Orleans (concludes at approx. midnight)
⓭ *Campaign: The Prime-Time President.* An examinatin of how television affects politics.
㉑ *Infinite Voyage:* "Fires of the Mind"
㉛ *Declaration of Independents*

9:30
🅗 **Movie:** *Friday the 13th: The Final Chapter*

10:00
❺ ❾ ⓫ News
⓭ *Canada: True North:* "The Immigrants"
㉑ *Survival:* "The Forbidden Desert of the Danakil"
㉛ *Will Rogers' USA*
🅜 **Movie:** *Big Bad Mama II*
🅢 **Movie:** *Making Mr. Right*

10:15
🅝 **Movie:** *Day for Night*

10:30
⓫ *Carson's Comedy Classics*

11:00
❷ ❹ News
❺ *M*A*S*H*
❾ *Benny Hill*
⓫ *Cheers*
⓭ *Bill Moyers' World of Ideas*
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*
🅗 *Atlantic Records 40th Anniversary: Part I*

11:30
❹ *Tonight Show*
❺ *Taxi*
❾ *Morton Downey*
⓫ *The Honeymooners*
⓭ *The Creative Edge*
㉑ *Alive From Off Center*
🅜 **Movie:** *Extreme Prejudice*

11:35
❷ **Movie:** *Hunter: True Confesions* (1986).

11:45
🅢 **Movie:** *The Gambler*

MIDNIGHT
❺ *Late Show*
❼ News
⓫ *Star Trek*
㉑ *Nightly Business Report*
🅗 **Movie:** *The Women's Club*

12:30 a.m.
❹ *David Letterman*
❼ *Nightline*
❾ *Alfred Hitchcock Presents*
⓭ *Good Neighbors*
㉑ *Billy Moyers' World of Ideas.*
🅝 **Movie:** *Anita—Dances of Vice*

12:45 a.m.
❷ **Movie:** *Classified Love* (1986). Michael McKean.

1:00 a.m.
❺ *McCreary Report*
❼ *The Big Shot* (1942). Humphrey Bogart.
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
⓭ *Mystery!: Cover Her Face*
㉑ *Declarations of Independents*

1:20 a.m.
🅜 **Movie:** *Necropolis*

1:30 a.m.
❹ *Later With Bob Costas*
⓫ News
🅗 *Joe Piscopo's Halloween Party*

1:45 a.m.
🅢 **Movie:** *The Naughty Stewardesses*

2:00 a.m.
❹ News
❺ *You Can Be Thinner*
❾ *Home Shopping*
⓫ *White Shadow*
⓭ *Odyssey*

2:05 a.m.
❷ *USA Today*

2:30 a.m.
❹ *Group 1 Medical*
❺ *Improv Tonight*
🅗 **Movie:** *Wired to Kill*

2:35 a.m.
❷ *Nightwatch*

2:40 a.m.
M **Movie:** *Deep Space*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Little Moon and Jud McGraw* (1979). James Caan.
11 *Perry Mason*
13 *Start Here: Adventures Into Science*

3:30 a.m.
4 *Relatively Speaking*
S **Movie:** *Barnum*

3:40 a.m.
7 News

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*

4:10 a.m.
7 *The Avengers*
H *Cinema Workshop*
M **Movie:** *Big Bad Mama II*

4:40 a.m.
H **Movie:** *Friday the 13th: The Final Chapter*

5:00 a.m.
4 *Gidget*
5 *I Love Lucy*
11 *Rhoda*
13 *Business of Management*

5:10 a.m.
7 *Branded*

5:30 a.m.
4 *Body By Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Business of Management*
M **Movie:** *Sail a Crooked Ship*
S **Movie:** *The Moneychangers* (Part I)

TUE., OCT. 4

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming
H **Movie:** *Breaking Away*
M **Movie:** *Who's That Girl?*
S **Movie:** *The Moneychangers* (Part II)

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Soldiers*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "The Swamp People"

8:00
2 *High Risk*
4 **Olympics:** Review of the Games
5 **Movie:** *Evil Under the Sun* (1982). Peter Ustinov, James Mason.
7 **Baseball:** National League Championship Series (concludes at approx. 11)
9 *Hunter*
11 **Movie:** *The Executioner's Song* (1982). Tommy Lee Jones.
13 *MacNeil/Lehrer*
21 *Nova:* "Can The Vatican Save the Sistine Chapel?"
31 *Dark Shadows*
H **Movie:** *Flowers in the Attic*
M **Movie:** *Less Than Zero*
N **Movie:** *The Burmese Harp*
S **Movie:** *Less Than Zero*

8:30
31 *EastEnders*

9:00
2 **Movie:** *Jesse*
13 *Nova: Can the Vatican Save the Sistine Chapel?*
21 *American Experience:* "The San Fransisco Earthquake"
31 *Secret Agent*

9:30
H *Sally Field & Tom Hanks Punchline Party*

10:00
5 9 11 News
13 *The American Experience:* "The Great San Fransico Earthquake"
21 *Will Rogers' USA*
31 *Global Rivals*
M **Movie:** *Innerspace*
N **Movie:** *True Stories*
S **Movie:** *King of the City*

10:30
11 *Carson's Comedy Classics*
H **Movie:** *The Princess Bride*

11:00
2 4 7 News
5 **Special:** *Koch on Call*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Taxi*
7 *Nightline*
9 *Morton Downey*
11 *The Honeymooners*
13 *Intercom:* "Refusenik Diary"
21 *Alive From Off Center*
N **Movie:** *The Sacrifice*

11:35
2 **Movie:** *Night Heat: The Game* (1985). Scott Hylands.

11:45 a.m.
S **Movie:** *Betrayal*

MIDNIGHT
5 *Late Show*
7 **Movie:** *Change of Habit* (1969). Elvis Presley, Mary Tyler Moore.
11 *Star Trek*
21 *Nightly Business Report*

12:05 a.m.
M **Movie:** *Nighthawks*

12:15 a.m.
H **Movie:** *The Danger Zone*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 *Hot Metal*
21 *Bill Moyers' World of Ideas*

12:45 a.m.
2 **Movie:** *Emerging* (1980). Shane Connor.

1:00 a.m.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *The Day the Universe Changed:* "What the Doctor Ordered"
21 *Adventure* "Race Against the Wind"

1:25 a.m.
S **Movie:** *Tough Guys Don't Dance*

1:30 a.m.
4 *Later With Bob Costas*
11 News

1:45 a.m.
M **Movie:** *Missing in Action 2—The Beginning*

1:50 a.m.
7 News
H **Movie:** *The River's Edge*

2:00 a.m.
4 News
5 To Be Announced
9 *Home Shopping*
11 *White Shadow*
13 *Disappearing World:* "Masai Manhood"

2:05 a.m.
2 *USA Today*

2:20 a.m.
7 **Movie:** *Promise Him Anything* (1974).

2:30 a.m.
4 *Group 1 Medical*

2:35 a.m.
2 *Nightwatch*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Pushing Up Daisies* (1971). Ross Hagen.
11 *Perry Mason*
13 *Bill of Rights in Action*

3:20 a.m.
S **Movie:** *I Never Promised You a Rose Garden*

3:25 a.m.
M **Movie:** *Less Than Zero*

3:30 a.m.
4 *Relatively Speaking*
H **Movie:** *Hardbodies*

4:00 a.m.
4 *Ben Casey*
7 *Branded*
11 *Streets of San Fransisco*

4:30 a.m.
7 *The Avengers*

5:00 a.m.
4 *Gidget*
5 *Popeye*
11 *Rhoda*
13 *Here's to Your Health*
H *Coming Attractions*

5:10 a.m.
M **Movie:** *The Protector*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News
13 *Here's to Your Health*
S **Movie:** *The Moneychangers* (Part II)

Weekend, OCTOBER 1–2

SAT., OCT. 1

6:00 a.m.
4 *Marvel Action Universe*
5 *Can You Be Thinner?*
7 *New York Views*
9 *Sustaining*
11 *Inn Magazine*
13 *New Jersey Network News*
21 *Sesame Street*
S **Movie:** *Raising Arizona*

6:05 a.m.
M **Movie:** *Two Rode Together*

6:30 a.m.
2 *Patchwork Family*
5 *Dangermouse*
7 *Guns of Wild Sonnett*
9 *Sustaining*
11 *At the Movies*
13 *MacNeil/Lehrer*
H *Clay Feet*

7:00 a.m.
4 *Kidsongs*
5 *Plastic Man*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Bravestarr*
21 *Sesame Street*
H *A Desperate Exit*

7:30 a.m.
2 *Young Universe*
4 *Kidsongs*
5 *Sybervision*
7 *King Leonardo*
13 *This Old House*

8:00 a.m.
2 *Raggedy Ann and Andy*
4 *Kissy Furr*
5 *World Tomorrow*
7 *Beany & Cecil*
11 *Hit Video*
13 *Adam Smith*
21 *American Adventure*
H **Movie:** *The Princess Bride*
M **Movie:** *Baby...Secret of the Lost Legend*
S **Movie:** *Stalag*

8:30 a.m.
2 *Superman*
4 *Gummi Bears*
5 *Face to Face*
7 *Winnie the Pooh*
11 *Hee Haw*
13 *Wall $treet Week*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *McCreary Report*
9 *Superman*
11 Wrestling
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*

9:30 a.m.
7 *Real Ghostbusters*
13 *One-on-One*
M **Movie:** *Jake Speed*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 *W.W.F. Wrestling Superstars*
7 *Real Ghostbusters*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *American Government*
31 *Body Electric*
H *Inside the NFL #4*
S **Movie:** *Please Don't Eat the Daisies*

10:30 a.m.
2 *Garfield and Friends*
7 *A Pup Named Scooby Doo*
13 *American Interests*
31 *State of the Arts*

11:00 a.m.
2 *Hey Vern, It's Ernest!*
4 *The Chipmunks*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 *Greatest American Hero*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Originals*
31 *Video Music Box*
H **Movie:** *The Secret of My Success*

11:15 a.m.
M **Movie:** *Women of San Quentin*

11:30 a.m.
2 *Flip!*
4 *Ed Grimley*
13 *Open Mind*

NOON
2 *Mighty Mouse*
4 **Olympics**
5 **Movie:** *The Black Bird*
7 *Animal Crack-Ups*
9 *Three Stooges*
11 Wrestling
13 *GED*
21 *Gourmet Cooking*
S **Movie:** *Hail! Hail! Rock N' Roll*

12:30
2 News
7 *Cap'n O.G. Readmore Meets Little Red Riding Hood*
13 *GED*
21 *This Old House*

1:00
2 *Dr. Fad*
4 **Baseball:** Game To Be Announced
7 **Movie:** *The Food of the Gods* (1976).
9 Wrestling
11 **Movie:** *Ghidrah, The Three-Headed Monster*
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope*
H **Movie:** *Transylvania 6-5000*
M **Movie:** *Butch and Sundance: The Early Days*

1:30
2 *Teens and Alcohol*
13 *This Old House*
21 *French Chef*

1:45
5 **Movie:** *The Fortune*

2:00
2 *Young Universe*
9 *Hawaii 5-0*
13 *Victory Garden*
21 *Joy of Painting*
31 *Japanese Theatre*
S **Movie:** *Picnic*

2:30
2 **Football:** LSU vs. Florida
13 *Jane Brody's Kitchen*
21 *Art of William Alexander and Lowell Speers*
H **Movie:** *House II: The Second Story*

3:00
7 *Wild Kingdom*
9 *Knightrider*
11 **Movie:** *The Sword and the Sorcerer* (1982).
13 *Yan Can Cook*
21 *Motorweek*
31 *Degrassi Junior High*
M **Movie:** *River Rat*

3:15
5 **Movie:** *The Bank Shot*

3:30
7 **Football:** College Games
13 *Frugal Gourmet*
21 *Rod & Reel Streamside*
31 *Ask Congress*

4:00
4 **Olympics**
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*
H **Movie:** *Blake Edwards' That's Life!*

4:30
21 *This Old House*
31 *Thinking Allowed*
M **Movie:** *The Long Hot Summer*
S **Movie:** *Raising Arizona*

5:00
5 *Kojak*
9 *A-Team*
11 *New Twilight Zone*
13 *Innovation*
21 *Degrassi Junior High*
31 *Lonesome Pines Special*

5:30
11 *T and T*
13 *Science Journal*
21 *Doctor Who*

6:00
2 *Channel 2: The People*
5 *Three's Company*
9 *A-Team*
11 *Charles in Charge*
13 *In Search of the Trojan War*
H **Movie:** *Three Amigos!*

6:30
2 News
5 *Too Close for Comfort*
11 *Starting From Scratch*
31 *Hello Austria*
S **Movie:** *Help!*

7:00
2 4 7 News
5 *Family Ties*
9 *It's a Living*
11 **Movie:** *The War of the Worlds* (1953).
13 *Making of a Continent*

7:10
21 *Blake's 7*

7:30
2 *Wheel of Fortune*
4 **Olympics** (concludes at midnight).
5 *M*A*S*H*
7 *New York Views*
9 *Mama's Family*
31 *Eye on Dance*

TELEVISION

8:00
❷ *First Impressions*
❺ *The Reporters*
❼ *Who's the Boss*
❾ **Movie:** *Christopher Columbus* (1949).
⓭ *Innovation*
㉑ *George and Mildred*
㉛ *Masterpiece Theatre: By the Sword Divided II*
🅗 **Movie:** *The Princess Bride*

🅜 **Movie:** *Nighthawks*
🅝 **Movie:** *Heart of Glass*
🅢 **Movie:** *Hail! Hail! Rock N' Roll*

8:30
❷ *Frank's Place*
❼ **Movie:** *Club Paradise*
⓭ *Wild America*
㉑ *Keep It In the Family*

9:00
❷ **Movie:** *Deal of the Century* (1983).
❺ *Beyond Tomorrow*
⓫ *Friday the 13th*
⓭ *Mystery!: Cover Her Face*
㉑ *Executive Stress*
㉛ *Upstairs, Downstairs*

9:30
㉑ *Dad's Army*

10:00
❷ *West 57*
❺ ❾ News
⓫ *Tales From the Darkside*
⓭ *Film on Film:* "An Evening With Gene Kelly"
㉑ *No Place Like Home*
㉛ *Shoulder to Shoulder*
🅗 *Sally Field & Tom Hanks' Punchline Party*
🅜 **Movie:** *Less Than Zero*
🅝 **Movie:** *Europa*
🅢 *Michael Jackson*

10:30
❺ *Three's A Crowd*
❼ *Lyndon LaRouche*
❾ *Benny Hill*
⓫ News
㉑ *Solo*

11:00
❷ ❼ News
❺ *Taxi*
❾ *Morton Downey*
⓫ *Cheers*
⓭ **Movie:** *The Red Shoes*
㉑ *Fawlty Towers*
㉛ *World TV*
🅗 **Movie:** *Running Scared*
🅢 *Eric Clapton & Friends*

11:30
❺ **Movie:** *Columbo: Publish or Perish*
❼ News
⓫ **Movie:** *The World According to Garp*
㉑ *Off-Hollywood*

11:45
❷ *Rockford Files*
❼ **Movie:** *Dial M For Murder* (1981).
🅜 **Movie:** *Big Bad Mama II*

MIDNIGHT
❹ News
㉑ **Movie:** *Northwest Mounted Police* (1940).
🅝 **Movie:** *Spies*
🅢 *Fleetwood Mac*

12:30 a.m.
❹ **Olympics** (concludes at 2:30 a.m.)
🅝 **Movie:** *Menage*

12:45 a.m.
❷ **Movie:** *Deadly Harvest*

12:50 a.m.
🅗 **Movie:** *The Glitter Dome*

1:00 a.m.
❺ *Naked City*
❾ *Sustaining*
㉛ *Tai-Han Olympic Coverage*
🅢 *An American-Soviet Rock N' Roll Summit*

1:15 a.m.
⓭ **Movie:** *Death Takes a Holiday* (1934).
🅜 **Movie:** *Cold Steel*

1:30 a.m.
❾ *Sustaining*
⓫ News

1:40 a.m.
❼ **Movie:** *Dawn at Socorro* (1954).

2:00 a.m.
❺ **Movie:** *Countdown to Looking Glass* (1984).
❾ *Home Shopping*
⓫ *USA Tonight*
🅢 **Movie:** *A Hard Day's Night*

2:26 a.m.
❷ **Movie:** *All Trails Lead to Las Vegas* (1975).

2:30 a.m.
❹ *It's Showtime at the Apollo*
⓫ *Runaway With the Rich and Famous*
🅗 **Movie:** *Pretty Kill*

2:50 a.m.
🅜 **Movie:** *Missing in Action 2—The Beginning*

3:00 a.m.
⓫ *Tales From the Darkside*

3:15 a.m.
❼ **Movie:** *Rosebud*

3:30 a.m.
❹ *Colors of Success*
⓫ **Movie:** *Bugsy Malone*
⓭ **Movie:** *The Big Lift*
🅢 *Elton John in Australia*

3:50 a.m.
⓭ **Movie:** *The Son of Monte Cristo* (1940).

4:00 a.m.
❹ *Life's Most Embarrassing Moments*

4:10 a.m.
🅗 **Movie:** *Dead of Winter*

SUN., OCT. 2

6:00 a.m.
❺ *Gilligan's Island*
❼ *Insight*
❾ *V-Slicer*
⓫ *News Magazine*
⓭ *Nature:* "The Plant Hunters"
㉑ *Sesame Street*
🅗 **Movie:** *The Quest*
🅢 *Boys and Girls*

6:30 a.m.
❷ *Community*
❹ *Hickory Hideout*
❺ *Oral Roberts*
❼ ⓫ *Christopher Close-up*
❾ *It's Your Business*
🅢 *Clown White*

6:45 a.m.
⓫ *Davey and Goliath*

7:00 a.m.
❷ *Young Universe*
❹ *Headlines on Trial*
❺ *Hour of Power*
❼ *Faith for Today*
❾ *Point of View*
⓫ *Larry Jones*
⓭ *Sesame Street*
㉑ *Wonderworks*
🅜 **Movie:** *Only Angels Have Wings*

7:30 a.m.
❷ *Way to Go*
❹ *McLaughlin Group*
❼ *This Is the Life*
❾ *Sunday Mass*
⓫ *World Tomorrow*
🅗 *Tales of Little Women*
🅢 **Movie:** *The Sheriff and the Satellite Kid*

8:00 a.m.
❷ *For Our Times*
❹ **Olympics** (concludes at noon)
❺ *Sunday Mass*
❼ *Tiempo*
❾ *Porky and Bugs*
⓫ *Tom and Jerry*
⓭ *Mister Rogers*
㉑ *Sesame Street*
㉛ Italian programming
🅗 *The Adventures of Tom Sawyer*

8:30 a.m.
❷ *Community*
❺ *Dennis the Menace*
❼ *Health Show*
⓫ *Little Rascals*
⓭ *Mister Rogers*
🅗 *Lights! Action! Africa!*

9:00 a.m.
❷ News
❺ *Denver the Dinosaur*
❼ **Movie:** *Cotton Candy*
❾ *The Jetsons*
⓫ *Transformers*
⓭ *Sesame Street*
㉑ *Ramona*
🅜 **Movie:** *Innerspace*

9:30 a.m.
❺ *D.J. Kat*
❾ *Bugs and Friends*
⓫ *Teenage Mutant Ninja Trutles*
㉑ *Reading Rainbow*
🅗 **Movie:** *'Night, Mother*
🅢 **Movie:** *Superman II*

10:00 a.m.
❾ *Steampipe Alley*
⓫ *Fantasy Island*
⓭ *Reading Rainbow*
㉑ *Tony Brown's Journal*

10:30 a.m.
❷ *Face the Nation*
❺ *Small Wonder*
⓫ *Love Boat*
⓭ *Ramona*
㉑ *Inside Albany*

11:00 a.m.
❷ *Wall $treet Journal*
❺ *Scarecrow of Romney Marsh*
❼ *Business World*
❾ *Three Stooges*
⓭ *Wild America*
㉑ *Washington Week*
🅜 **Movie:** *My Favorite Brunette*

11:30 a.m.
❷ *Newsmakers*
❼ *David Brinkley*
❾ *Three Stooges*
⓫ *At the Movies*
⓭ *Newton's Apple*
㉑ *Wall $treet Week*
🅗 *Kids in Crisis*

NOON
❷ *This Is the NFL*
❹ *Meet the Press*
❺ *WWF Wrestling Challenge*
❾ *Out of This World*
⓫ *Twilight Zone Marathon*
⓭ *Washington Week*
㉑ *Adam Smith*
🅢 **Movie:** *The Great Train Robbery*

12:30
❷ *NFL Today*
❹ *NFL Live*
❼ News
❾ *This Week in Baseball*
⓭ *Inside Albany*
㉑ *Wild America*
🅗 **Movie:** *The Living Daylights*
🅜 **Movie:** *Greystroke: The Legend of Tarzan, Lord of the Apes*

1:00
❷ **Football:** Giants vs. Washington
❹ *Public People, Private Lives*
❺ **Movie:** *Roadhouse '66*
❼ *Like It Is*
❾ *Kiner's Korner*
⓭ *Global Rivals*
㉑ *Nature*

1:30
❾ **Baseball:** Mets vs. St. Louis Cardinals

2:00
❹ *Fight Back*
❼ *Ebony Jet Showcase*
⓭ *The Theban Plays:* "Antigone"
㉑ *Smithsonian World*
㉛ *Canada: True North*
🅢 **Movie:** *Some Kind of Wonderful*

2:30
❹ *Spectacular World of Guiness Records*
❼ *Greatest Sports Legends*

2:45 a.m.
🅜 **Movie:** *On a Clear Day You Can See Forever*

3:00
❹ *Heros*
❺ **Movie:** *Compromising Positions* (1985).
❼ **Baseball:** Game To Be Announced
㉑ *The Collectors*
㉛ *Polish Sunday*
🅗 **Movie:** *The Thief Who Came to Dinner*

3:30
❹ *Grandstand*
㉑ *Madeline Cooks*

4:00
❷ *Wipeout*
❹ **Football:** Jets vs. Kansas City
⓫ **Movie:** *The War of the Worlds* (1953).
⓭ *One Village in China*
㉑ *Great Chefs of Chicago*
㉛ *Polish TV Network*
🅢 **Movie:** *Out of the Shadows*

4:30
❷ **Movie:** *Dark Star*
❾ *Mets: End of Season Special*
㉑ *Frugal Gourmet*

4:45
🅗 **Movie:** *The Annihilator*

5:00
❺ **Movie:** *Columbo: Forgotten Lady*. Peter Falk.
❾ *Knightrider*
⓭ *Currents*
㉑ *Nova*
㉛ *Israel This Week*
🅜 **Movie:** *My Fair Lady*

5:30
⓭ *This Old House*

6:00
❼ News
❾ *A Team*
⓫ **Movie:** *"10"* (1979).
⓭ *Politics of Privacy*
㉑ *Adventure:* "Cloudwalker"
㉛ Korean Programming
🅢 **Movie:** *Project X*

6:30
❷ ❼ News
🅗 **Movie:** *The Wraith*

7:00
❷ *60 Minutes*
❹ **Olympics:** Closing Ceremonies
❺ *21 Jump Street*
❼ *Mr. Belvedere*
❾ *Magnum*
⓭ *National Geographic:* "Inside the Soviet Circus"
㉑ *Louisiana Cookin'*

7:30
❼ *Mutts*
㉑ *Crazy for Food*

8:00
❷ *Murder, She Wrote*
❺ *America's Most Wanted*
❼ *Who's the Boss*
⓫ *Star Trek*
⓭ *The Infinite Voyage:* "Geometry of Life"
㉑ *This Old House*
㉛ *The Infinite Voyage*
🅗 **Movie:** *The Principal*
🅜 **Movie:** *Innerspace*
🅝 **Movie:** *Love on the Ground*
🅢 **Movie:** *Superman II*

8:30
❺ *Married With Children*
❼ *Perfect Strangers*
㉑ *Hometime*

9:00
❷ **Movie:** *Cocoon* (1985). Don Ameche.
❺ *It's Garry Shandling's Show*
❼ **Movie:** *Liberace*
❾ *Untouchables*
⓫ *Lifestyles of the Rich and Famous*
⓭ *Masterpiece Theatre: By the Sword Divided*
㉑ *Nature*
㉛ *Window on World TV*

9:30
❺ *Tracey Ullman Show*

10:00
❺ *Duet*
❾ ⓫ News
⓭ *Hot Metal*
㉑ *Mystery! Cover Her Face*
㉛ *Power of Choice*
🅗 **Movie:** *The Living Daylights*
🅜 **Movie:** *Amazon Women on the Moon*

10:15
🅝 **Movie:** *Short Eyes*

10:30
❺ *Current Affair Extra*
❾ *D.C. Follies*
⓫ *Carson's Classics*
⓭ *Good Neighbors*
🅢 **Movie:** *Prince of Darkness*

11:00
❺ News
❾ *Barney Miller*
⓫ *Cheers*
⓭ *Channel Crossings: Call Me Madame and Mix Up*
㉑ *Casebook of Sherlock Homes*

11:07
❼ News

11:25
❷ News

11:30
❺ *Sports Extra*
❾ *Baretta*
⓫ *The Honeymooners*
🅜 **Movie:** *House of Games*

11:37
❼ News

11:45
❼ Sports

MIDNIGHT
❷ News
❹ *Sports Machine*
❺ *Kojak*
⓫ *Star Trek*
㉑ *Masterpiece Theatre: By the Sword Divided*

12:07 a.m.
❼ *Siskel & Ebert & the Movies*

12:15 a.m.
❷ *Sports Update*
🅗 *Robert Townsend*
🅝 **Movie:** *The Decline of the American Empire*
🅢 *Elayne Boosler Party of One*

12:30 a.m.
❷ *USA Today*
❹ *Sunday Night*
❾ *Dallas*
㉑ *Off-Hollywood*

12:37 a.m.
❼ *Entertainment This Week*

1:00 a.m.
❺ *Naked City*
⓫ *Odd Couple*
⓭ *Canada: True North*

1:15 a.m.
🅗 **Movie:** *Deliverance*
🅜 **Movie:** *Beyond Therapy*

1:25 a.m.
🅢 **Movie:** *Felicity*

1:30 a.m.
❷ *Wipeout*
❹ *Kickboxing*
❾ *Sustaining*
⓫ News

1:37 a.m.
❼ **Movie:** *She Lives!*

2:00 a.m.
❷ *Nightwatch*
❹ *Hardcastle and McCormick*
❺ *Love Your Skin*
❾ *Home Shopping*
⓫ *At the Movies*
⓭ *Creative Edge*

2:30 a.m.
⓫ **Movie:** *W.W. and the Dixie Dancekings* (1974)

2:45 a.m.
🅢 **Movie:** *Some Kind of Wonderful*

2:50 a.m.
🅜 **Movie:** *Hour of the Assassin*

3:00 a.m.
❹ *Positively Black*
❼ **Movie:** *Warlock*

3:10 a.m.
🅗 **Movie:** *Sloane*

3:30 a.m.
❹ *First Estate*

4:00 a.m.
❺ *East Side Kids*

4:25 a.m.
⓫ *Alice*
🅜 **Movie:** *Innerspace*
🅢 **Movie:** *Project X*

4:30 a.m.
⓫ *Alice*

4:45 a.m.
🅗 **Movie:** *The Principal*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

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Connecticut

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Private country road leads to your secluded estate situated on 15 landscaped acres w/panoramic views. Beautiful fruit trees & a crystal clear trout pond add the ultimate touch to this majestic colonial home w/4 Brs, 1 1/2 bths, formal DR, EIK & den. A unique country hide-away for $299,000
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Rensselaerville Realty Corp 518-966-4736

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC, $260,000. Owner, 212-308-0893.

DRAMATIC HUDSON RIVER VIEW

3 BR, 2 1/2 bths, Wood burning fireplace, 1 acre, pool. 2 hrs GWB.
Owner 212-736-4725,
Weekends (518) 731-6901.
$219,000

Sullivan County, N.Y.
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75 acs w/1850 ft of rd frontage, lightly wooded, quiet country rd. $2,200 per acre.

80 acres of rolling woods w/lakesight, *town road frontage & private road thru* prop., owner finc'g...$320,000

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200 acres, 9 hole golf course, 15 acre lake, 3 residences, club house, restaurant, inground pool...$1,600,000

247 acres, private 75 acre lake, partially wooded w/open fields...$2,000,000.

McKean Real Estate

WHITE LAKE NY	**914-583-6003**
BARRYVILLE NY	914-557-8338

OCEANFRONT
S.W. NOVA SCOTIA
90 Ac 1000 ft of oceanfront $90,000
2.5 Ac 350 ft of oceanfront $29,500
68 Ac ocean island w/cabin $165,000
55 Ac 2000 ft of oceanfront $185,000
55 Ac 800 ft of oceanfront $94,500
All properties have dramatic oceanfront with excellent elevation, soils & sunsets. All property surveyed, will subdivide. Owner financing -
Brad, 718-358-1658

Maine—Artist's year-round house & lrg studio. 10 mid-coast acres, privacy, $179,000. 207-371-2522

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Manhattan

To Share Office—Separate room for 2-3 people - with telephones, fax & copier. Convenient midtown location, $1000/mo. Call Marsha Martin: 203-485-1240

Attention Real Estate Advertisers:
This is your opportunity to reach 1,445,000 readers through our weekly REAL ESTATE section. $27.00 per line, flat rate. Two-line minimum. Approximately 36 characters per line. Display rates also available. For rates & further information. Call Margaret Russo, 212-971-3155. Source: SMRB 1987

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

CHAMPAGNE/LIMO—(Weekends) to the CATSKILLS. Autumn weekends for couples and singles. 914-292-2240 or 9717.

Soho Gallery Tour—And artist studio visit. Sat. 3 hrs. $25. 212-966-2454.

Visit Farm—Pick your own apples. Wes. Clark, Milton NY 914-795-2270

Christmas Shopping In Acapulco
Nov 9-13. Air, hotel & more. $629pp/dbl.
Special Excursions **201-347-8511**

Hudson River Wine Tours—3 wineries, lunch and tastings, $80pp. 212-228-WINE

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

High Adventure Without Roughing It Too Much. Hike into shape in the rugged mountains of Utah. Soak in a bubbling jacuzzi and melt in the hands of our expert masseuses. Luxury accommodations and gourmet low-calorie cuisine. We take groups of 10 for this special fitness retreat. Spa Expeditions. **212-517-6607**

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Cheap Vacations—Fly courier, save up to 75%-major airlines. L.A., San Fran, Mex City, P. Rico, Bermuda, B. Aires, Sydney, Europe & more! **212-431-1616** 12-5pm.

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Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $450. Paris $500. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

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Group Rates For Individuals—On Carnival & Royal Caribbean. 516-242-1212.

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How do you reach 1.4 million readers who love to travel? Advertise in New York Magazine's Travel Section. Call 212-971-3155 for rates and information.

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NYC only. **ABODE B & B. 212-472-2000.**

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Elegant or simple Manhattan apts.
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Hosted/unhosted. Min 2 nites.
B & B hosts wanted - only Manhattan.

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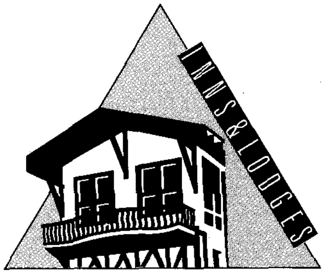
Cape May:Colvmns—Vict B&B on ocean, mid-wk disc, gourmet brkfst. 609-884-2228



INNS AND LODGES New England

THE HAWK INN
Nestled on the valley floor of Hawk's 1200-acre luxurious resort community is Vermont's finest inn. Amenities include shuttle service to Killington and Okemo, X-C trails, superb dining, horse-drawn sleigh rides, glass-enclosed spa and pool. **1-800-451-4109 or 1-802-672-3811.** H736.

Advertise—Your country inn or lodge in New York Magazine's Travel Section. Call Jonathan Karron at 212-971-3155

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Located in one of America's most beautiful villages, seconds to ocean & bay beaches. Tennis courts, pvt patios & sundecks. Color TV, daily maid service. Call for list of local activities. Special off-season rates. 226 Montauk Hwy,
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Huff House—Small, secluded mountain resort. Gracious hospitality, golf, tennis, heated pool, excellent food & wine list. RD 2, Roscoe, NY 12776. 607-498-9953

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for TWO (any 4 days/3 nights).
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516-668-2105. In NY State 1-800-345-3511.

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Puerto Vallarta—Romantic hillside villas & condos, sweeping vus, bch & ocean. 2-3 BR, priv pools, staff. Broch: 203-333-9281.

Acapulco Lux LasBrisas Villa—4 BR, pool, gdn, full staff, 212-724-8463

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Anguilla. Lovely Hilltop 1BR—Villa, furn, nr beaut beaches. Rubenstein, POB 1948, Brattleboro, VT 05301. 802-257-7436

San Juan, Condado Area—Lux bldg, lux studio suite, oceanfront, tennis, pool, beach. Season or yrly. 516-295-5425

Leslie's Vacation Villas—Exclusive
Luxury villas on glorious St. Maarten
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SKI AREAS Greene County

Think Snow/Rent Now/Ski Chalets Hunter/Windham. 'Lux Corp Ski Chalet' 6BR - Hot Tub/Sauna/Fplc. $15-25K w/Mgmt. **Mt. Top Realty. 518-263-3700**

SKI AREAS Rockies & The West

Park City, Utah—Available for Christmas
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Southwest-style deluxe condo with: spa,
fireplace, cable TV, VCR, washer/dryer
& garage. 3 minutes to Park City and
Deer Valley lifts, on bus route.
213-392-9511 days, 213-456-6427 evenings.

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Advertise in our weekly TRAVEL Section.
Place an ad on Tuesday before 5 p.m.
and see it in print the next Monday.
Call 212-971-3155 for more information.

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Call for our special **introductory offer**

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Painless office procedure. Safe, reliable technique. 212-685-3990 212-685-3438

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Personal Fitness Trainer—Reasonable rates, M/F. All levels. Lori 212-737-0823

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With a private trainer, in my gym
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New York Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Raymond Alvin or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CALLIGRAPHY

Debbie's Dotings—Calligraphied personalized poetry. 718-776-7820.

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Caricatures With A Flair—For your next affair. Call Steve Sax, 718-373-5669.

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Caricatures: "The Best"—Award winner. Jon Bailis. 212-972-7448.

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Theme Characters, Mimes, Face Painters,
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Psychics—Tarot, astrology, palms, ESP, magic, hypnosis, 212-599-7576. Ages 7-70.

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Gandalf Rec'mnd "Best Bets" NY Mag.
Puppets, Magic, Unicycle, Wizard-Clown
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New York Interiors is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. **Call 212-971-3155 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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ixth Avenue Arts And Antiques—utdoors every SAT. & SUN, 9am-5pm. ne Annex, 25th St. and 6th Ave. Dealer fo, 718-965-1076. Ample Parking.

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Manhattan Builders - 212-580-0600—Carpentry - Renovations - Painting.

NY Craftsmen—Carpentry, cabinetry, electric; closets, small jobs. 212-477-4477

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Painting, Papering—Thorough preparation. Steve, Angie Molnar. 212-869-3050.

Fine Painting & Papering—Integrity & excellence. Denis Cleary. 212-633-1164.

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail, send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

Box
Number

New York Magazine, (- - - -)
P.O. Box 4600
New York, New York 10163

Possible Relocate To Texas—Cannot find the exquisite, very attractive, probably between 28-38, lady in Texas. Self-made, wealthy, middle-aged, total class Wasp gentleman, looking for above, total class lady. Career and our children fine - to be pampered in luxury home and sports cars with exotic travel. Looking for only one right response. Send photo and note. Marriage a possiblity if all is right. No smokers only. Can meet in New York. NYM Y111

Wonderful Woman Writer—45, 5'5", 128, well-shaped, warm, witty, wily - wants worthy winner, 49-56, with willing heart. Phone number please. NYM R174

Wanted: First-Time Ad Answerer—New personals player seeks world-traveling couch potato buddy. Athletic, pretty, Jewish female media exec, 30, Ivy-educated, curious, kind. Not a Mets fan, bad cook. Loves film, politics, good friends, wise people, San Francisco. Send bio/photo/phone/life story. Go ahead, give it a try! NYM T449.

Wall Street Professional—Refined, well-educated, devilishly handsome Jewish male, 37, enjoys tennis, movies and more. Seeks thin, attractive professional woman in low 30's, for fun and commitment. Nonsmoker. Photo a must. NYM N185

Exceptional Man, NY/LI North Shore—Professional, 40's, very handsome, spiritual. Loves life, sailing, yoga, travel. Seeks female best friend/love relationship. Photo necessary, will exchange. NYM Y065

Very Pretty Tennisaurus—Slim, long-haired, Jewish female professional, great legs. Intelligent, educated, warm, sincere, romantic, gregarious. Into tennis, working out, beaches, movies. Mid 30's, look younger. Seeks handsome, single/divorced Jewish male professional, 33-43, nonsmoker, for tennis, romance, marriage, family. Photo essential. LI/NYC. NYM C441

"Let's Do It, Let's Fall In Love"—Long walks in rustling leaves, heavy sweaters and chill morning air - who says romance is just for the spring? I am looking for a woman to share those things, from the momentous to the ordinary, that are best shared by two. I am 36, 6'1", athletic, intellectual, hopelessly romantic. You can be anything you want to be, it just takes a note. NYM L320

Warm, Sane, Decent—Successful, professional male, Jewish, 42, good sense of humor, wants loving and permanent relationship with bright professional female, 28-38, trim and very pretty. Letter, please/photo optional. NY/NJ. NYM C440

Lynda Carter Look-Alike (Really)—I am a beautiful, 31-year-old, single Jewish MD, 5'5", slim yet curvaceous, sensitive and passionate. Interests include snow skiing, scuba diving, all fun things in NYC and laughing. Seeking an attractive, single, Jewish professional man, age 28-39, at least 5'9", down-to-earth and open to the idea of serious romance. Nonsmoker. Photo/phone/note, please. NYM C426

Tall Male Seeks Mate—Male, 54, 6'6", slender, bearded, scientific computer programmer/analyst, living in Manhattan - in the East Village, free thinker. Interested in music, dance, museums, ideas. Seeks attractive, nonsmoking female for marriage. No reply without photo. NYM J199

Recent Lotto Winner—Seeks wife, future co-spender, must love to have fun. Send note and photo. NYM D138

An Old Fashioned Person To Person Meeting Service

- No computers
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- No videos
- No videophones

We feel today's hi-tech meeting services are de-humanizing. We believe in simple face to face talking...from interviews, where our clients, in complete confidence, can express themselves freely with dignity...to meetings, which will only be arranged when the client feels genuinely comfortable with what he or she really wants. We believe people should be treated with respect because they are human beings. We believe people are meant to share life through marriage. If your feelings are similiar to ours, we want you to call us.

THE INTRODUCTION SERVICE, INC.

150 East 58th Street, N.Y., N.Y. 10155 (39th floor)
(212) 891-8035

"E.T." Is Back—Now manly, still adorable, tall, athletic, established, 44, nonsmoker. Lover of sandy dunes, green valleys, cobblestones, sunshine, travel. Dreams to share with woman, including much laughter, warm hugs. Note/photo. POB 269, 496 La Guardia Pl., NYC, 10012

Very Attractive—Slim Jewish widow, 60ish, looks very young, seeks pleasant male who likes to travel, fine restaurants, dancing. Yonkers area. NYM N182

Visiting Florida This Season?—Successful MD, good-looking, Jewish, 37, seeks classy, attractive female to wine, dine and dance around tropical paradise. I'm interested in meeting a quality woman to share future. Photo/phone/note. NYM D146

Beautiful, Blond, Slim—27, Jewish, Ivy grad with heart, creativity, sense of humor. Seeks successful, romantic, sincere, marriage-minded male. Photo. NYM Y104

Is There A Man—35-45, good-looking, caring and honest, a nonsmoker, who would like to develop a relationship with a very attractive, warm, sensitive, energetic, intelligent, financially secure woman, 42? I enjoy movies, plays, candlelit dinners, bicycling and other exercise, travel, laughing, sharing. Note/phone. Photo appreciated. NYM Y048

Decent, Attractive Lady Architect—From Manila, 26, 5'6", fun, loving. Seeks a sincere, honest, adventurous gentleman for a lasting relationship. Photo. NYM L270

Nice Guy Wanted—40-48, fun, successful and emotionally available, for this 40-year-old, sassy, sexy, smart and sensuous gal. Note/phone and photo. NYM Y050

Quality Lady—Pretty, petite, slim businesswoman, charming, upbeat, intelligent, fun-loving, sincere, late 40's. Seeks self-assured, successful, huggable male, 48-58, for romantic dinners, good conversation and sharing of love, life and warmth. If you wish to add joy and sparkle to your life, please reply. Photo/phone appreciated. NYM Y078

Latina/Hispanic Woman Desired—By very handsome and decent professional, tall, exciting, loving and sincere, a very young-looking 44-year-old Jewish man with blue eyes, fit, into music. Seeks sincere, happy, very attractive woman, 25-35, with the similar qualities, who likes children, for a serious and lasting relationship. I promise to reply. Photo a must. NYM Y051

A Sophisticated NJ Lady—Is interested in meeting a tall, successful professional gentleman, over 48, who is sincerely looking for a warm and loving, long-term relationship. A man who is financially and emotionally secure, well-educated and well-spoken. I possess the same attributes. Additionally, I am of French-Irish descent, attractive, tall and trim. Note please. NYM Y052

Montauk, Jackson Hole, NYC—Are residences of devoted, attractive, slim, energetic, self-employed professional, young 40, loves children. Seeks very attractive, well-educated, athletic woman, 25-33, and only slightly neurotic, to share the future. Send note/recent photo. NYM N164

Cyrano Without The Schnozz—Seeks Roxanne. A very warm, kind, good-looking corporate president, 30's, GQ type, with soul, spark, Jewish, funny, slim, 5'10", multimillionaire. Awaits affectionate woman with beauty, brains - 34 or less, nonsmoker, for life of snuggles, sizzle, family. No photo, no reply. NYM C430

Fabulously Good-Looking—Single white male, works in film business, 30, 6'1", curly brown hair, skier, writer, master's degree, travelled. Seeks sweet, cultured beauty, 22-30, slender, art-minded, for romance. Manhattan preferred. Letter photo. NYM N181

Fall Inn Love—Country inns, long walks, romance. Sincere, very good-looking, athletic, successful Manhattan attorney Jewish, 38, 5'8". Seeks free-spirited, independent, happy woman, slim, 25-35, with terrific looks, personality and style, who enjoys music, humor, children, movies and spontaniety. Note/photo a must. NYM Y064

Take A Chance—I did with this ad. I am 40 years old, Jewish female, pretty and petite - Liz Taylor eyes. Oh yes - gentle, sincere and warm also. How about you? Note/photo/phone please. NYM C418

Ivory Girl Beauty—Eyes sparkle, long hair, warm heart, gentle, child therapist, 30, 5'7". Desires successful man of integrity, 30-40, for life love. Photo, wil exchange. NYM N186

Nature Woman—52, multidimensional, attractive, active, alive. Wants to share adventure, fun and feelings with trim, open-minded, outdoor-loving man. Home phone please. NYM L315

A Little Optimism Couldn't Hurt—Male Montana transplant (6', 170 lbs, late thirtysomething) thinks a little irony is okay but aggressiveness and cynicism are overrated. Loves the arts (he's an actor), TKTS, Tom Waits, sailing and exercise. Hoping to make friends with an upbeat (a bit offbeat) woman, 24-36, with a kind heart, fit body, healthy life style. For monogamous prospects. Photo. NYM T448

Westchester Lady, European-Born—All-American-looking, statuesque blond warm, sensitive, enjoys summer/winter sports. Seeks sensitive, sincere, cultured, gentleman with humor, 45-55. NYM Y083

Someone To Play "Twilight"—Thi gorgeous golfer (Jan Stephenson look-alike) is well-educated, brainy, fun-loving and friendly. Needs athletic, active equally financially secure partner for serious relationship. Like me, you belong to private club. Jewish, 50's-early 60's, is perfect. Photo/phone, please. NYM Y059

Attractive Male Professional—39, seeks very pretty, high-level professional-woman, under 35. Photo. NYM C439

Ageless, Very Attractive—Professional woman, 43, with sense of humor, some reticence and a variety of interests includng the arts, the countryside and some sports - desires mutually happy, sane, givng relationship with similar type guy. Original letter with photo appreciated. NYM C411

Handsome Successful Wall Street Exec—55, witty, blue eyes, brown hair, muscular. Seeks smart, very pretty, shapely woman, 22-34, with sense of humor, for relationship and romantic, shared experiences. Photo/note/phone. NYM L326

Are You Looking For—An affectionate, humorous, sincere, attractive, athletic, 59-year-old male, Jewish, New Jersey denist? Are you a woman looking for a permanent relationship? Let me fill the void n your life. Please send photo. Nonsmoker. NYM D137

Let's Celebrate Life—You are that special gentleman with a love for life who seeks sincere, caring, loving, respecting, compatible, fun yet serious and lasting reationship. I'm a warm, kind, feminine, acive, accomplished professional - traditional values of Israeli background - 50, 5'8", slim, graceful. NYM C348

Very Good-Looking Male—Accomplished professional, athletic, carng, sensitive, 32, 6', 172 lbs, blue eyes, dark hair. Seeks attractive, slender, warm, ntelligent woman, to share companionship, conversation, adventure, the beauty of autumn, the holidays, the company of family and friends, and perhaps to begin a ifetime together to love and to cherish forever. Letter/photo/phone. NYM N198

Grace Kelly Style—Ready for: MD husband/NYC/Hugs/Loyalty. NYM N193

Busy, Beautiful And Successful—Professional would make time for handsome, huggable Jewish counterpart, 36-45, ready for a loving relationship. Sense of humor a must. Photo/phone. NYM C355

Lady Of Quality—Very attractive, exuberant, free spirit. Seek male counterpart, youthful 60's. POB 1312, NYC 10022

Spirited Female Scientist—Sensual, slim, sophisticated, 40's, athletically and culturally minded, seeks warm, witty, similarly inclined man, 30 plus, to share skiing, symphony and love. NYM C408

Answer My Ad—If you are a handsome, single, Jewish, successful MD or DDS, 33-38, and would like to meet a Jewish blond, highly educated, top agency model. Reply definitely requires photo. NYM Y077

Good-Looking And Desirable—Jewish male, 38, who is in control of his life, is searching for a beautiful and intelligent ady, so that we both may enjoy theater, dining, romantic evenings, sports, laughs, good conversation. Photo. NYM Y066

Professional Jewish Male—6'2", 29, seeks nonsmoking, nonreligious Jewish female n 20's, who enjoys roller-skating, biking, skiing and hiking. Please possess vitality and positive mindset. I also desire a family. Photo/phone/note. NYM Y107

Attractive, Waspy Guy—36, blond, blue eyes, 6', athletic, Ivy background. Seeks relationship with an intelligent, very sexy woman, 21-35. Photo, phone. NYM L318

Beauty Plus Brains??? Yes!!—So much more within. Slim blond professional, one great kid, seeks lifetime laughter and love with sensitive, successful Jewish male, 36-46. Photo. POB 20259, NYC 10028.

47-Years-Young Male—Traveling salesman. Looking for woman companion. Loves good or bad movies, walks in the park or along the Jersey shore, restaurants and just plain relaxing in front of a Sunday football game. Nonsmoker. Note/phone/photo, please. NYM Y106

Are Single Men Extinct?—As an atypical woman in my 30's, I often wonder. I'm after a great mind, heart and soul. I'm sensitive, scintillating and sensuous, seeking a man who I can love and respect, who can reciprocate. Take a chance on someone very special. POB 962, NYC 10040

Ambitious Manhattanite—43, 5'10", 185. Likes dining out, repartee. Seeks moral, astute lady with cover girl looks, 30-36, nonsmoker. No telephone answering machine a plus. NYM L321

Woman Of Substance—Vibrant, sophisticated, chic, mid 50's, with warmth and beauty, cultured and giving. Seeks quality, compatible male. NYM Y036

Professional Single Jewish Female—32, 5'4", blue-eyed blond, attractive, intelligent, nonsmoker. Seeks a tall, single Jewish male, 31-36, for a meaningful relationship. Note/photo/phone. NYM L322

Pretty, Dynamic, Petite Blond—Loves tennis, swimming, art, music, NYC, but you don't have to. Seeks bright, funny man, 45-55, eager for serious relationship. Westchester/NYC. Photo/bio. NYM L310

Fine Tuning Of A Testarossa—Those who understand will find me equally intricate. World-traveled, curvaceous, petite, attractive female exec, mid 30s, would like to meet an elegant, successful, passionate male who enjoys the finer things of life. Photo/note/phone. NYM C436

Handsome Professional—6'1", 175, blond, blue eyes, early 40's, athletic, romantic, into sailing, theater, dance. Seeks athletic, shapely, educated, exotic female, 28-34, for serious relationship. All races. Note/phone/photo. NYM N195

Latin Professional Lady—40, 5'3", attractive, sexy, slender, cultured, strong-minded (yet warm), seeks compatible, tall Caucasian gentleman, 35-50. Professional or businessman. Genuinely looking for serious commitment. Bio/photo/phone a must. NYM C432

Testing Fate—Handsome, athletic Jewish male attorney, 30. Seeking beauty, charm, friendship and everlasting passion. Send photo/note, will exchange. NYM C438

Blue-Eyed Jewish MD—28, 5'8", trim, easygoing, seeks pretty, nurturing, bright Jewish woman, 21-30, to share life. Note/photo/phone. NYM C437

Yin Needs Yang—Female, nonreligious, French/American Jewish, 5'8", 145 lbs, 36, very attractive, intelligent, honest, healthy, happy and warm-hearted. Seeks sensitive, brilliant, active yet relaxed, sophisticated yet earthy man. Phone/note. NYM T451

Tall, Dark and Handsome Male—27, seeks 24-33, trim, attractive female, for the best that life has to offer in a caring and sharing relationship. Have my own business, creative, active gourmet cook, who seeks a special, warm female in my life. Note/photo and phone. NYM C425

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Great-Looking, Green-Eyed Brunette—5'9", late 40's, living in Manhattan, has all that life has to offer except for that one special man. If you are a successful, warm, fun-loving man with a terrific sense of humor, ready for a second time around with a woman possessing the same qualities, then we should meet. Nonsmoker. NYM L311

Theater And Movie Buff—Attractive, fair-haired widow, mid 50's, bright, elegant, affluent: into travel, bridge, crossword puzzles, dining. Seeks gentleman for New Year with similar interests, who enjoys life to the fullest, warm, caring, with good sense of humor. Photo/note. NYM N183

Fun-Loving, Energetic Blond—Ivy grad, enjoys reading, hiking, museums, travel, seeks successful, sociable man, 35-45, for commitment. Photo preferred. NYM L312

Warm And Unpretentious—Jewish male, nonreligious, widower, age 66, 5'2", professional, nonsmoking, financially secure, reasonable health, enjoys travel, music, dining, walks, good talks and more. Seeks sensitive, intelligent lady for serious relationship. Photo appreciated/phone. NYM Y102

I've Got It All—Except that special someone. Lawyer - handsome, bright, exceptional guy, Jewish, 35, seeks especially pretty, intelligent, caring lady. NYM L313

Intimacy Sought—With sexy, successful, centered, smart, extraordinary, tall, nonsmoking Manhattanite, 33-42, by intense, aware, spirited, caring, pretty, growth-oriented actress, 34. NYM L319

Handsome, Successful, Athletic DDS—6', 31, Jewish with good values. Seeks attractive, slim, lovable lady, 24-31, to make me no longer available. Photo please, and note telling me about yourself. NYM L281

Asian Woman Desired—For lifelong romance by dynamic, caring, handsome, athletic, Jewish, 32-year-old executive. Would prefer someone who is confident, bright, fun, attractive and loving. Should speak English well. Let's make our own history. Note/photo please. NYM L314

Exciting Entrepreneur—Attractive, successful, interesting, very humorous, white Jewish male. Seeks an attractive, bright, caring, intelligent, good sense of humor, good figure, sensual, caring woman, 25-32. Must send photo/phone number. NYM L236

Sincere, Likeable Guy—30, 5'11", seeks nice, attractive female. NYM Y110

She's Oriental—Very successful corporate president, handsome, athletic, fun, Christian male, 42, seeking Oriental for love/marriage. Photo. NYM D144

Beautiful, Long-Haired Blond—Jewish, 37, seeks romantic, loving, marriage-oriented man, 35-45, to share country home on weekends and the future. Note/photo/phone. NYM Y047

Beautiful, Resourceful, Intelligent—Businesswoman, 41, Jewish, with great sense of humor now that I'm recently divorced. Looking for attractive, established man, preferably over 40, brains and sense of humor a must. P.S. I don't jog. Note/photo/phone. NYM Y058

Professional Violinist—54, Jewish, 5'9", 190 lbs, thinning blond hair, glasses, humorous, sometimes shy, not rich in material things but rich in love, likes chamber music, drives in country, sports, TV, good conversation, intimacy, going out or staying home. Seeks sweet and kind, slightly zaftig lady with Dolly Parton build (before diet), slightly overweight okay, to mid 40's. NYM C240

He Seeks She—32, MBA, handsome, 5'9", trim, Jewish. Very down-to-earth and sincere, athletic, into weight lifting, reading Newsweek, the Mets, etc. Seeks a genuine and nice woman for friendship/romance. A bit introspective and/or offbeat is okay. You are pleasant to the eye (pretty and shapely), 20's-30's, nonsmoker, any race or religion. Note/photo a must. NYM L295

"fiftyeverything"—Manhattanite, divorced, attractive, warm, independent corporate consultant, loves Bartok, Bach, jazz, movies, theater and good conversation. Seeks fit, nonsmoking, smart, down-to-earth, single 50ish man with a quick, ready wit, broad interests and open to friendship and love. Photo. NYM L261

Monmouth County, NJ—Tall, slim, attractive lady in mid 40's, seeks active nonsmoking male to share leisurely reading of Sunday Times, tennis, theater and more. Note/photo/phone. NYM Y109

Sensational-Looking Lady—Brunette lioness, shapely, big brown eyes, 34, Manhattanite. Seeking a special man to share romantic weekends, lazy Sundays, travel, theater and caring relationship. If you are warm, intelligent, successful and mature, send note and photo. NYM L283

Me: Attractive Blond Woman, 28—5'6", witty, creative, entrepreneur, loves long vacations, music. You: attractive man, 30-40, tall, crazy sense of humor, ambitious, seeking serious relationship. Letter/recent photo/phone. NYM L327

Gentle, Slim Man, 50—Likes art, music, seeks caring woman, any age. NYM L304

Handsome White Male—European educated writer, single, very successful, 5'3", 43. Seeks sexy, tender black lady, 20's-34, for laughing, loving. Photo. NYM L265

Attractive, Sensual, Fun-Loving—Woman seeking man, 50ish, to enjoy and share life's pleasures. Photo. NYM C394

Join Me—Pretty, 5', 110 lbs. Likes rock and roll, Broadway, dance and Woody Allen. Seeks man, 45-55, lean. Note and photo please. NYM N194

Original Baby Boomer—Never married, seeks understanding Jewish girl, over 21, who likes antique cars, juke boxes, doowop music, Bogart and Sinatra. Coca Cola girl preferred, Betty Boop-type okay, for journey across The Bridge Across Forever. Photo/phone, humorous note appreciated. NYM Y087

Autumn In New York—Good-looking, 5'7", sincere, MBA, 30, seeks rendezvous with that special Catholic/Christian lady, 25-32, for walks in the park, champagne after dark, the future. Photo appreciated. NYM Y103

No Joggers?!—Attractive, athletic 45, businessman. Seeking spontaneous and funny woman in 30's for serious relationship. Personal note/photo. NYM L268

Loving Woman—44, tall, lovely professional, sensitive and playful, seeks a male counterpart in his 40's. NYM L328

Looking For My Running Mate—That special man who likes lively conversation, movies, dining, beach, tennis, travel, bagels, the Sunday Times - to share fun times, quiet times, romantic moments. I'm Jewish, 31, slim, very attractive, outgoing, affectionate, warm, successful. Phone/photo/note. NYM L246

Handsome, Athletic Professional—Jewish male, 33, MBA, desires a bright, pretty, petite lady to begin something special. Photo, please. NYM Y081

Quality Guy—Male finance professional, Jewish, MBA, 20's. Warm, sensitive, good-looking, impeccably-dressed man, accustomed to a gracious life style. Seeks Jewish female, 18-25. Must be classy, pretty, intelligent, interesting and interested. Also must be tolerant of last-minute plan-breaking. NYM D139

Recently Relocated To NYC—Male, 42, attractive, warm, good sense of humor. Enjoys travel, skiing, boating, fiction and movies. Would like to meet attractive female, 28-38. Please include bio/phone/photo with reply. NYM Y100

Sensitive, Professional Man—Seeks attractive, cultured and intelligent woman, 40-55, for long-term relationship. Photo please. NYM Y108

Radiant Writer—Attractive, slender culture buff, lapsed musician, swimmer, skier. Seeks handsome, witty, wise, vital man, 39-50. Note/photo. NYM L316

Successful, Handsome Business Exec—Romantic Jewish male, 35, witty and charming. Desires attractive, bright, vivacious Jewish female, 26-34, for serious and caring relationship. NYM T452

Shapely, Pretty Writer—44, seeks fit man for walks in the woods, films, theater and dinner for two. NYM N197

Attractive, Zestful Academic—Jewish, agnostic, 44, with diverse interests, desires sexy, successful, brainy man to light up my life. NJ/NY. NYM C413

Seeking Athletic/Tomboyish Woman—Self-made entrepreneur, 31, Harvard grad, emotionally secure, bicoastal life style, tall, athletic with a good heart. Looking for an optimistic, enthusiastic, creative, fit lady who simply loves just being in love. Phone/photo. NYM L298

Uniquely Youthful Fifty—Pretty Jewish woman - warm, spirited, creative. Seeks nonsmoking professional man, 40's-50's - bright, sensitive, energetic, positive outlook. NYM C367

This Woman's Got To Have—Passion, fun and something real. If you are a 28-35, attractive, successful, fit Jewish guy who is ready...you won't be sorry. Note and recent photo a must. NYM L297

Looking To Share—I've got the house in the suburbs, the station wagon and the kids, what's missing is you. You're Jewish, family-oriented, intelligent, attractive, emotionally secure, 34-45. I'm 34, attractive, bright, fun-loving, down-to-earth. Note/phone. Photo optional. NYM C442

Happy, Healthy, Glad To Be Alive—Jewish female, 31, seeks not-too-perfect man for marriage, children. NYM L317

Barbra Streisand Type—Bright, attractive, blue-eyed blond, 42, seeks emotionally secure, gentle man for laughing, cuddling and long-term loving. Photo please. NYM Y040

Successful, Sincere—Single white male, 32, looking for the same in a single Oriental lady, for friendship to an honest relationship. NYM Y084

Handsome, American-Educated—Successful, 37-year-old Thai executive is seeking serious relationship with beautiful, sensuous and elegant woman (20-35 years). Do you enjoy traveling, cities of the world and exotic places? Let's meet for dinner in USA or Bangkok. Letter with phone number and photo a must. POB 1063, Bangkok Mail Center, Bangkok 10000, Thailand

Handsome Ad Executive—Male, 42, 5'11", into health, happiness and the good life, seeks attractive, intelligent, physically fit woman, 20's-30's, to share great times. Send photo/phone. NYM N188

Cultured Connecticut Executive—Single white male, 44, 5'10", nonsmoker. Seeks attractive and elegant woman, 40-50, who has a passion for Monet, Mozart, M. Butterfly, travel and intimate romantic dinners. If you are my cultural soul mate and are ready to embark upon a serious, quality relationship, please send note/phone number. NYM N160

Very Pretty Brooklyn Blond—28 (I look 24), 5'5', trim, professional, practicing Christian, fun, funny, feisty, open and friendly with a shy side. But best of all, I'm loving, honest and have old-fashioned morals. Seek guy, 27-37, of like qualities, for friend/husband. Bio/photo/phone a must. NYM C429

If You Really Want To Fall In Love—And you are physically desirable, intelligent, happy, energetic, make an effort to meet this good-looking, kind, smart, home-cooking, very appealing 37-year-old woman. NYM Y029

Kind, Sophisticated Gentleman—Enjoys performing arts, travel, dining and dancing, interesting conversation and humor. Emotionally, financially secure Manhattanite. Would like to meet a pretty lady, over 40, with charm and similar interests, for a worthwhile relationship. Please mail letter/recent photo/telephone. Thank you. NYM Y085

Known For My Dry Wit—Boundless energy and curly hair. Worst life experience: rope bridges in Nepal. Would like ecologically concerned, athletic man, 40's, who loves his work. NYM C391

Washington, DC—Single Jewish male, 40's, soul mate dreaming - new horizons. Seeks Jewish female, mid 20's-30's, nonsmoker, trim, personable. NYM N174

Beautiful, Bright, Passionate—Jewish female looking for a man, 35-50, who's powerful enough to be vulnerable. I want a sharing, loving, fun and honest relationship. Phone/photo. NYM L299

Adorable TV Professional—30's, seeks woman who likes communication/commitment. Photo/phone. NYM Y105

Handsome, Introspective Lawyer—42, tall, bearded, light complexion, black male with green eyes. Seeks slender, shapely, brainy beauty, 28-35, for fun, romance and more??? Note/phone/photo. NYM Y039

Dreams Can Come True—Truly handsome, single Jewish male, 29, 6'1", muscular build, real estate developer, seeks very pretty, slim female. Photo. NYM Y071

Looks Count—But intelligence and personality matter more. So, if you are a Jewish female, 27 to 33, send a note and a photograph to this decent and caring lawyer. NYM N189

A Successful, Caring, Humorous—Male, 42, seeks classy, intelligent woman who values stable relationships, family life. Photo/phone/note. NYM Y042

NJ Widower—55, 5'8", seeks well-educated, nonsmoking Wasp, Catholic widow in 40's, who is ready to share life's adventures. Photo. NYM Y086

Very Attractive Blond Female—Mid 30's, slim, Jewish, in advertising. Seeks successful man in his mid 30's-40's, who likes the quiet life - theater, movies, dining out and entertaining at home. Photo, please - will exchange. NYM Y098

Resident—Searching for a Jewish female resident or med student. NYM Y095

Physician, 39—Celebrity patients, handsome, refined, wonderful sense of humor. Seeks warm, affectionate, intelligent, attractive lady, 20's-early 30's. Photo/phone essential. NYM L269

Attorney, 60—Young-looking, successful, 5'10", athletic, handsome, cultured, sense of humor. Seeking successful, extremely attractive lady, 5'4"-5'7", age 45-50, little or no makeup, cultured, athletic, sensitive, sense of humor, nonsmoker, for permanent relationship and possibly marriage. Above totally honest - you must respond with equal honesty - both of us are very particular. Current clear photo and note a must. No response without. NYM N171

Humorous, Ruggedly Handsome—And fit, secure businessman, 6'1", 185 lbs, brown hair/green eyes. Enjoys sailing, travel, movies, mean cuisine. Seeks laughing, loving, very trim lady, 30-45. Photo/phone/note, please. NYM C392

Wanted: Playmate/Husband—Attractive, appealing, warm, bright, funny, expressive creative Jewish professional, nonsmoker, 30's, seeks stable, caring, intelligent, attractive, successful NYC man to enjoy the arts, outdoors, each other. NYM L271

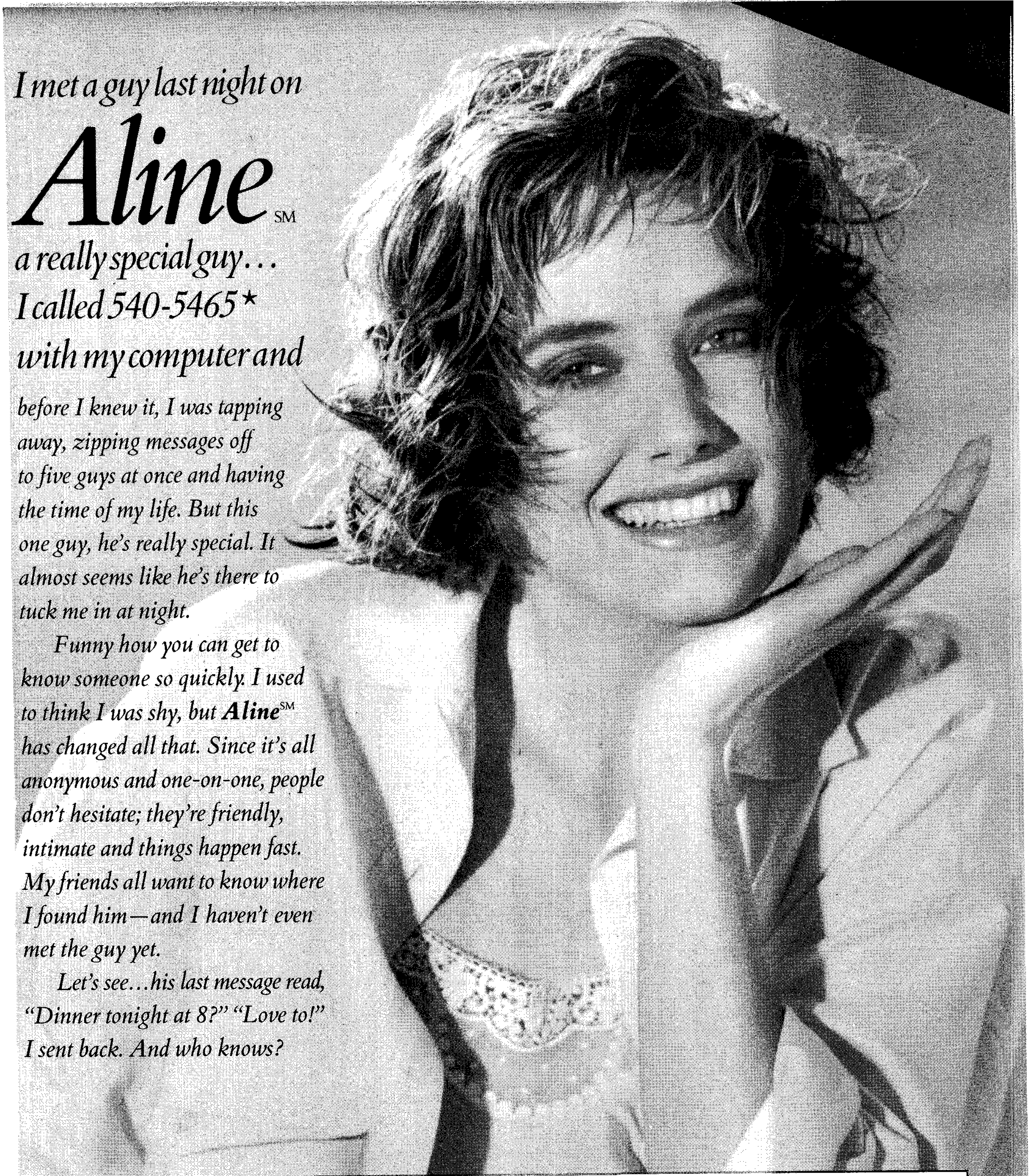
Attractive Blue-Eyed Blond—Slender, warm, affectionate Jewish professional, 35. Likes sports, psychology, animals and computers. Seeks attractive, intelligent man. Photo/note. NYM C393

Japanese-American Woman—Descended from samurai...or so we like to think. Former high school cheerleader, traded in pom-poms and cartwheels for highly successful career in healing arts. Petite, 38. Interests: dance, theater, spectating! CT-raised. NYM C395

Statuesque, Romantic, Adventurous—(5'8"), attractive, professional, single, Jewish, lower Westchester woman seeks tall, over 6', good-hearted, fun-loving, successful white man, 40-60, to be my beloved. NYM Y069

Fly With Me—Airline employee, attractive, European-born, seeks gentleman, 45-55, for serious relationship. NYM C397

Curious, Curvaceous, Creative—Very attractive, active, late 40's brunette, slender yet curvaceous - by day successful professional. At night, wishes to enjoy more romantic pursuits. Interests range from film to photography, city exploring to country retreats. Seeks caring man, sense of humor, not afraid of adventure or commitment. NYM Y057



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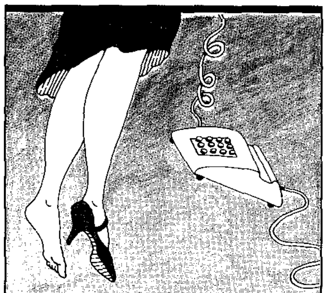

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Vivacious Jewish Executive—Dark-haired, brown-eyed beauty, seeking a special male friend, 28-38, to share smiles, good times, travel, sports and good conversation. Please send photo, phone - you won't be disappointed! NYM T450

Must Love Ice Cream—Handsome, successful, professional Manhattan man, 45, seeks warm, sophisticated, well-traveled, attractive woman. Photo is optional. NYM N176

Educated Lovely—Seeks a relationship with an available man, 38-50. NYM Y090

Definitely Pretty MBA—27, Jewish, blue eyes, thin, seeks great-looking Jewish professional, 26-33, who wants it all. Photo/note/phone. NYM N177

Tall, Attractive, Unconventional—Young woman (32) with spirit, style and a zest of gypsy. Seeks playful male companion, progressive, affectionate, more intellectually than financially inclined, to explore together world of art, cinema, jazz, psychology, etc. NYM D142

Harpo Speaks!—My Old English Sheepdog named Harpo told me that I get high Marx as an owner but he wants more than just me. I'm a lawyer, 33, Jewish, seeking a girl, 25-33, for mutual adventures. Send dog bone and photo. NYM Y070

Soft-Spoken, Dynamic, Caring—Good-looking Jewish professional man, 5'5", blue eyes, 31, likes dancing and jazz. Seeks similar, Jewish professional woman for friendship and relationship. Note/photo optional. NYM L289

Tall, Handsome Professional—Male, very fit, 40's. Divorced. Major interest in visual arts. Hobbies include painting, sculpting, dancing, tennis, swimming, hiking. Seeks female - warm, intelligent, sensitive, honest. Tall (5'7"-5'9"), pretty face, dynamite, well-shaped figure. Age range - 25-33. Should desire fun-filled relationship, know what she'd like from life and be a team player rather than a workaholic careerist. Knowledge of psychology helpful. Empathic qualities a must. If you are the one, an unusual, wonderful life style awaits. No photo, no reply. Phone and note. NYM C420

Lovely Lady—Slim, 5'2", artistic, loving, enjoys, theater, concerts, art. Seeks fit, 50's, over 5'7", strong yet sensitive, sense of humor - to share home-cooked Pritikin menu and explore the world. NYM Y072

Male Counselor—44-years-old, seeks female, 35-45, with view to marriage. I enjoy mystery books, accordian, Montauk Point, dining out. Photo/note/phone. One day at a time. NYM Y073

Don't Miss The Opportunity—Professional, Jewish, 6', 46, with a zest for life, seeks that special woman - she should be in her 30's, witty and caring, who desires new adventures, including romance, marriage, family. Note/photo, please. NYM Y074

Attractive White Female—24, 5'3", brunette, brown eyes, Ivy grad, on Wall Street. Seeking professional male, 24-32, who likes weekend trips, sailing, hiking, sushi, dancing and fun! Photo. NYM Y075

Beautiful, Extraordinary Woman—Sophisticated tastes, well-developed sense of fun, kind, very intelligent, witty, probing conversationalist, with passions for music (opera), tennis, travel, things Jewish (not religious), secure income from own career in the arts. Responsive to accomplished, polished man, 35-55, adventurous but clean-living, with classical values, for long-term partnership. Any man vaguely resembling this description please respond with note/photo/phone. NYM L292

Asian Mystique—Exotic, slender, fit beauty, enjoys the visual and the performing arts, sports and the outdoors. Seeks refined, successful, good-looking man, 35-45, of substance and wit. NYM N179

Triple-A Man Wanted—Attractive, attentive and articulate, 37-47, by this petite, attractive female, 33. No pressure, no complications. Photo/phone. NYM N184

It's Not Easy Being Green—And a little crazy at times. But then it couldn't hurt either. This creative and sensitive man is looking for that special, slim woman, to help color-coordinate life's lily pond in a committed relationship, with lots of love, affection, caring and sharing. I don't have webbed feet or the desire to be a prince. I am, however, artistic, nonsmoking, 45, 5'7" and 150 lbs - enjoy the outdoors, love tennis and photography and all that Manhattan has to offer...and I'm one hell of a frog! Note/photo/phone. NYM L305

Beautiful Brunette—Successful entrepreneur, enjoys travel, fine dining, theater, movies, opera and has a gamin' for gambling - but also traditional. If you are tall, slim, good-looking, honest, giving, sincere, successful, also romantic, between 38-45 - I'd like to hear from you. Photo/note/phone. NYM Y092

Somehow Or Other I Know—You are out there just waiting to find me. Me: very pretty, 5'9", blond, Catholic, late 30's, lady lawyer, extremely feminine, successful, has everything in life but you. You: tall, classy, accomplished, comfortable with himself, successful professional or CEO who is looking for me. We: love, respect, enjoyment, marriage and children. Only if you are serious, please reply. NYM L306

Fall Season Smash—Humorous, generous, verbal, attractive Jewish woman, 33, TV field - seeks same qualities in decisive, gregarious guy, 29-38, over 5'8". His wit, warmth, good senses are required for movies, plays, football Sundays, dining out, Chinese in. NYM L308

Les Jours De Mai—Successful attorney, 41, who experienced Paris spring of '68, seeks French woman, 22-40, to see Rohmer films with, eat at Le Bernardin, compare cultures. NYM Y093

Handsome Male—Divorced, technical professional, European-born Catholic, youthful 55, at 5'10" - seeks attractive, warm and kind, white lady, 40 to 50, for sincere monogamous relationship. NJ/NY preferred. Genuines only need apply. Note/phone. NYM Y097

Charming, Attractive, Easygoing—Athletic, 30, 5'9", Jewish male Wall Street executive. Seeks attractive, thoughtful, caring woman with a sense of humor, for a serious relationship. Note/phone, photo preferred. NYM L309

Sensuous Connecticut Sophisticate—Jewish female, 40's, very attractive, 5'7", trim, smart, intuitive, soft, warm, wonderful professional, loves the arts and NYC. Seeks handsome, well-educated, successful, dynamic, assertive, romantic Jewish male with joie de vivre, to explore life, love, laughter. Phone, photo? NYM D143

Slim, Attractive British Female—28, bright, affectionate and witty, enjoys the theater, cinema, keeping fit, art and travel. Seeks handsome, intelligent, nonsmoking male, 25-35, slim, 5'9"-6'. I love dark hair and brown eyes. Note/photo/phone. NYM C424

Tall, Dark, Handsome—Businessman, enjoys daytime sports and evening romance. Educated, creative, adventurous, seeks very attractive, down-to-earth lady, 24-36 years old. Photo/note. NYM N191

Secure Professional—White male, 35, handsome and intelligent. Seeks worldly, pretty Asian female, 22-35, for friendship, romance. Interest in arts a plus. Note/photo. NYM C405

Stunning NJ Natural Blond—30's, 5'7 Christian, slim, successfu unencumbered, seeking the love and con mitment of a successful, sensitive, carin outgoing gentleman, ready for the best r lationship of his life. NYM Y079

Lawyer Has No Defense—To beautifu slim, brainy, passionate, gracious, offbe temptress. I'm 40, 5'10", lean, goo looking, Jewish, enlightened, idealistic, r mantic and keeping my fingers crosse Please send note, photo and phone. NY C423

Prime Find—Very attractive, buoyan caring guy, 21, looks to paint Manhattan canvas with the brilliant colors of r mance. Seeks adventure in The City bounty through ardent, intimate relatio ship with lively lady who shares my inte sity, interests (varied) and impassione outlook. Note/evening phone. NYM N1

2008 Presidential Candidate—Seeks ru ning mate for balanced ticket. Good loo ing, successful Jewish businessman see warm, fun-loving woman for friendsh and romance. Photo/phone. NYM N18

Sexy, Warm, Handsome Man—Wi class, 5'10", 26, seeks attractive, dynam woman. Photo please. NYM N196

Sensitive, Warm, Sincere—With a goo sense of humor are the basics for th handsome, successful man, 45. If you a an attractive nonsmoker, 38-45, with sim lar qualities, wanting to share the swe things in life, please send note/phon photo. NYM L296

Cute, Petite Female, 38—Enjoys dancin body building. Seeks secure, warm, fit an sincere male. Photo essential! NYM L2

I'm Complex—I'm 60. I smoke. I am als beautiful, witty, talented and loving. Loo ing for a man, 55 or over, tall, attractiv fun and loving, interested in the arts an all good things in life. I want a serio commitment - wedding band not neces ary but diamonds and roses welcom Photo, please. NYM C422

Handsome, Successful Lawyer—46, ta slim and fit. Likes skiing, jazz, the movie Looking for a beautiful woman to se "Eight Men Out" with. Will also conside "Crossing Delancey". Photo a must. NY C412

Glamorous Black Female—Educated, 3 5'6", affectionate, seeks thoughtful, han some man of any race. NYM C341

Handsome, Successful Doctor—33, see attractive, affectionate female to share fu friendship, romance and the excitement New York. Note/phone/photo a mus NYM Y063

Queens Irish-Catholic—First edition. Te me in 100 words or less why you should b President of the United States. (Femal 36.) NYM L301

Love The Arts!—Handsome physicia 36, seeking intelligent, witty woma 25-32, with a career, thin and athletic - am same. Personal note and photo pleas NYM Y046

Handsome, Upwardly Mobile—Singl black man, 35, 5'8", enjoys cooking, cr ative arts and physical fitness. Seeks sli childless, non-addicted, NYC area care woman, 25-32, for possible marria Note/photo. NYM C398

op Right Here!!—We're beautiful gether! You are distinguishingly hand- me, enjoy Trump's life style and need e right partner...I'm "simply stunning", ngle, Italian, 36, romantic, very ac- mplished and from New Jersey. Your ofessional success will be ensured with y social acumen. If you're a single white ale, 30-45, and very ready, I'd love to see ur picture/note. NYM L273

ivorced Jewish Professional Woman— ry *attractive, early 50's, interesting,* vi- ant and looking to meet a professional an, middle 50's to middle 60's, who is cere, *caring and appreciates music,* eater, educational events and most of all rm conversation. NYM N163

ttractive, Nice Man—Mid 40's, 6'2", anhattanite, physician with sense of mor. Seeks nonsmoking, professional, arm, responsive, fun-loving lady, 's-30's, for travel, adventure, future. This the real thing. Phone/photo/note, ease. NYM C406

andsome Wasp—6'5", cultured, fun- ving, adventurous, successful, romantic, id 30's. Seeks elegant, spirited female ter ego, 28-42. Note/photo. NYM L276

I Were—A tall, slim, pretty, adorable dy (34), seeking a close, enduring re- tionship with a bright, trim, attractive ofessional man with a warm heart 3-40), would you: A) sit there, or B) ite? Photo helps. NYM C428

ich Contradictions!—A woman only 5" but lanky, creative but practical, car- g *but independent, a writer who earns a* ing. Late 30's but looks 16 (only a joke!), telligent but not intellectual, slender yet rvy, *sensuous though selective. I'm a* od listener but I must be heard. Fab ncer but lousy athlete. I seek a fascinat- g, worthy man. Charm me. No madmen, publicans, psychologists. Possible? te, photo and time will tell. NYM L340

otic, Tall, Slim And Sophisticated— ack beauty with joie de vivre, seeks tall, mantic and very successful man over 40. o/phone/photo. NYM L278

anted:—Independent Catholic woman r nice guy, sales manager, attractive, oks 28, MBA, 5'10", slim. Enjoys beach, alking, biking, cooking and working out. ves family, children, friends. NYM C402

he Fundamental Things Of Life—Are *portant to me. 34, attractive, warm fe-* ale psychotherapist who enjoys theater, nema, dining, travel and friends. Seek- g bright, professional, sincere, caring an, 35-43, with depth, sense of humor d integrity. Photo/note. NYM Y054

rfer Boychik, 36—Desires full-figured rfer girl, 22-33, with warmth and values. t's make waves! Photo. NYM L300

ceptional Woman—Seeks male with nilar attributes, age 40-50. I enjoy ro- antic moods, music, possess a loving aracter and have need for spark in my e. I'm slender, strong and soothing, love laugh. Note/photo/phone. NYM Y055

r Every Pot There's A Lid—Very at- ctive, green-eyed, redheaded colleen. hicago resident, winters in Florida. olfer, boater, flyer, scuba diver. Needs *athletic, active and equally financially* d emotionally secure male partner for a lid relationship. 50's-early 60's is perfect. oto/phone/short bio. NYM L280

Divorced Dad Wanted—Divorced mom, 39, Jewish, grad student, seeks male with *interests and sense of humor to share* special times. Note/photo if possible. NYM Y056

Ski Season Is Here!—Bergen County Jewish male, 6', 175 lbs, age 53, nonsmoker, widower, own my own business, love to travel, go to concerts, theater, but most of all hit the slopes every weekend. Prefer tall woman. Photo appreciated. NYM L294

Bright, Fun-Loving, Very Pretty—Highly successful, creative professional, late 30's, 5'6", blond, Jewish, warm, sensitive, lively - ready to back burner career for committed relationship with attractive, literate, well-read, humorous Jewish man, 35-48. Photo preferred. NYM N169

"I Don't Vant To Be Alone!"—And if you knew me, I wouldn't be. Very pretty, slim lawyer, 31, bright, funny, laughs a lot, is *seeking a man under 40 who is brilliant,* witty and a little offbeat. For romance and adventure. Photo please. NYM L282

Someone Special—Handsome, 39, 6'1", successful, trim Jewish MD with uplifting, undoctorlike personality and hours. I have charm, wit, style and am genuinely nice. I am looking for a pretty, 5'4" to 5'9", willowy, nonsmoking, clever, sensual Jewish woman, 28-35, to laugh with and much more. Photo/note please. NYM N190

Attorney—43, good-looking, cultured, 6', 170 lbs. Seeks bright, creative, Christian lady, 26-36. Note/photo. NYM C403

Odysseus—Young-retired, seeks 40-50's woman to share all worlds. NYM L272

Blue-Eyed—Jewish woman, 40, 5'3", Manhattanite, slim, with penchant for champagne, seeks man, 38-50, fit, fun, sane, equally financially solid, nonsmoking, grown-up. Is this you? Help! Note/photo, please. NYM Y088

Affectionate Man Available—34, 5'8", 165. Attractive, unpretentious, honest, romantic, faithful, funny and athletic. Very *sensual and masculine but not macho.* Looking for that one special, sexy woman to be best friend and forever partner. Photo optional but valued. NYM N180

An Older Violin Plays A Sweeter Tune—If you agree and are a mature, caring, successful man, ready to start loving again, this physically attractive, warm, sincere lady, 53, welcomes your response. NYM Y089

Ethical Manhattan Professional—38, truly attractive, full-figured, exercise buff, Ivy grad. Looking for a man who also takes his career seriously yet enjoys laughing after work. Note/phone/photo. NYM Y099

Looks, Charm, Style—And humor, too - JD, 34, 6', brown hair/eyes, slim. North NJ home - NYC office - loves both worlds. Seeks pretty, slim, educated, non-chic gal, 25-32. Note/photo/phone. NYM S023

Outrageously Unique, Handsome—And athletic Jewish businessman. 6'1", 32. Skier, windsurfer. Seeks a beautiful and slim, European (type) woman, independent of mind, savvy and sexy yet unpretentious who can laugh easily, love intensely and still frolic in the leaves. C'est temps! Photo/phone. NYM C407

Blond With Great Legs—Classy, petite, intelligent, feminine musician seeks male life partner. NYM C433

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A Thoughtful Man—Divorced white professional, 37, 5'10", 150, loves classic literature. Looking for an intelligent, sen*sitive, introspective woman,* 32-40, who has a career and is open to the possibilities of marriage and family. NYM Y061

Blond, Charming, Intelligent—Mature woman (Jewish), who loves books, art, music, touch-dancing, seeks tall, nonsmoking male counterpart, 58 plus, for old-fashioned friendship. NYM C431

Beautiful Blond—52, shapely, smart and loving. Do we match? Note. NYM C396

Successful, Handsome Professional—30, seeks attractive, intelligent MD/JD/DDS - for fine dining, exotic travel and the time of her life... Photo please. NYM Y060

Spirited Woman Architect—Israeli - Americanized, 38, very attractive, witty. Seeks a real gentleman, 35-45, professional, self-secure and sensitive, to share a good life and love. Note. NYM C416

Extremely Attractive Female—38, slim, energetic, fit, interested in the arts. Seeks businessman or professional male, 37-50, for lasting relationship. Photo, please. NYM Y062

Have You Found It Yet?—Me neither. I'm looking for a handsome, successful, professional, romantic Jewish man, 29-36, with a good sense of humor, who enjoys movies, dancing and dining out. You'll find a very pretty, petite Jewish female, 30, who likes the same and wants to share it with someone looking for that special person. Note/photo/phone. NYM L290

Chance Of A Lifetime—For successful, attractive man, aged 50-60, with traditional values, warmth and humor, to *meet beautiful, tall, blue-eyed blond with* elegance, class and a spirited, positive, humorous nature - also successful, slender, sassy and sexy. I truly have it all except for a sweetheart. I'm 49, divorced, with grown children. Take a chance on sharing the romance and adventure of Act II. Note/photo, please. NYM Y068

Mid-Westchester Lively Lady—55, seeks single male companion for moderate walks in Rockefeller Preserve and more. Note/phone. NYM C414

A Jewish Professional Male—40, attractive, with varied interests, down-to-earth and fun. Would like to meet a charming, attractive, slim, Jewish professional female who is open-minded, sensitive, intelligent and who also radiates a joie de vivre sense of self. Letter and home phone please. NYM L284

Stop!—38-year-young, handsome, 5'11", brown-haired, blue-eyed, mustached, corporate VP seeks beautiful, fun-loving, free-spirited lady, 24-32, for serious relationship. Photo and bio a must. NYM C415

Shy, Likeable, Funny—Man, 30, professional, old-fashioned, uncomplicated, literate, smoker, seeks smart, worldly woman, 26-36, who laughs easily, avoids trendiness, prefers to drink beer. NYM Y123

Westchester Business Founder—Divorced, urbane, cultural interests. Seeks 50 plus lady companion with fine life style. NYM N175

STRICTLY PERSONALS

Delightful Woman, 35—Warm, articulate, feisty, multi-talented, svelte, striking. Seeks a smart, loving man longing for commitment. NYM L274

Successful Business Owner, 40—Varied interests include tennis, art, skiing, reading, restaurants. Seeks independent woman, 30 plus, for lasting relationship. NJ preferred. Note/photo. NYM L275

You And This (38) Lovely Woman—Of color ought to be together. NYM C400

North NJ Beauty—36, slim, educated, funny, seeks successful, healthy man for caring. Photo/phone a must. NYM L277

Attractive Professional Woman—23, seeks secure professional man who likes Chinese food and the beach in winter. Photo/note/phone. NYM N172

Something Different?—Smart, sharp, passionate, handsome MD, 43, with quality, depth and substance, returning to NY, searches for caring and loving partner to share life and its goodness. Photo. NYM N173

A Smile—That can launch a thousand ships. Plus charm and personality. Seeks a sincere Jewish gentleman in his mid 40's for a lasting relationship. NYM C409

Beautiful Black Female—Warm, caring, successful professional, 30, nice figure. Loves jazz, travel, dining out, theater and dancing. If you're an intelligent, kind, successful, secure black gentleman, 30-40, tall and slim, who is interested in settling down and sharing your life with someone special, I'd like to hear from you. Photo/note/phone. NYM C410

Pretty, Adventurous, Fun-loving—Slim, smart, successful lady would love to meet male counterpart, 40-50. Photo/note/phone. NYM L287

Eligible Bachelor—Handsome, fit, good sense of humor, MBA, down-to-earth, 37. Seeks attractive, caring, slim, petite (nonsmoker), mid 20's to mid 30's, for romance, marriage. Photo/phone. NYM L288

Pretty With A French Accent—Green-eyed brunette, 5'3", slim, 40's, warm, bright professional. Loves music, the arts, tennis, dancing. Seeks warm, intelligent, cultured, attractive man, nonsmoker 40's-50's, for possible relationship. Note/photo/phone, please. NYM N192

Cute NJ Teacher—28, seeks smart, funny, grown-up Jewish man under 40, who likes life in the slow lane. Photo. NYM C447

ASSORTMENTS

Assortments is a weekly bulletin board in New York Magazine's Classified. Find a friend, send best wishes or promote your special event. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Add $15.00 for NYM Box Number. Call Skip Lundby at 212-971-3155.

A Select Group—Of extremely attractive, dynamic, accomplished and fun-loving females would like to invite a select group of men with same qualities, ages 45-60, to a cocktail party in Westchester County. Reply: PO Box 353, Scarsdale, NY 10583.

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Dynamic Duo—Two fun guys looking for two fun gals interested in having a blast of a winter, maybe longer. If you're beautiful, sexy and smart, 25-31, respond with photo. NYM C443

Grab Your Two—Nicest friends and meet three terrific single women in a more relaxed way. We're 32-36, 5'6"ish and slim, mixed religions - successful, alive, attractive, creative, bright, funny and modest. Liked by our male friends (Gary says "These women are dynamite.") Looking for 30-40ish, intelligent, enlightened, fun, attractive, secure, unmarried guys. Write to meet. Note/phone. Photo helpful. NYM Y082

Robin—Although we haven't met I feel it is necessary to inform you about LBB's many idiosyncracies. I urge you to visit San Francisco before it is too late. Bob.

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Traveling Corporate Executive—63, wishes to find fun-loving, adventuresome female who wants some excitement in her life. Now is your chance to see the world. I will phone you on receipt of your letter. Would appreciate photo. NYM L302

Women Friends Sought—By married, child-free, heterosexual, eclectic woman lawyer, 30's, nonsmoker, Villager, Christian, loves pop to opera. Desires friendship of counterparts. NYM C417

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Attractive, Intelligent, Fit—48, weekend metaphysician, interested in psychology, astrology, hypnosis, would like to meet an attractive, compatible woman. NYM L291

Staten Island Gentleman—Intelligent, sensitive, humorous, 39, nice-looking, skier, tennis player, well-read. Desires lady companion. NYM L307

Vivacious, Caring Lawyer—Loves the outdoors, old movies, jazz. Seeking sensitive, secure man, 38-48, for friendship, fun, future. NYM C434

Classy, Attractive, Blue-Eyed Blond—36, 5'4". Bergen County, NJ. Seeks single male, 38-45, for romance/marriage. Note, photo and phone. NYM C448

Romantic—Somewhere between cute and handsome, 37-year-old guy, 5'8", blue eyes, light brown hair. Enjoys: friendship, spontaneous travel, his career, skiing, the beach, music, the city but lives in the country, commitment and nights by the fireplace talking till two, would love a best friend who is: fun, slim, marriage-minded, affectionate and likes herself and her career. Photo/note. NYM N178

Brunette, Brown Eyes—Attractive, 5'6", natural, energetic, professioanl female, 37, enjoys sports, music, movies. Seeks Christian male, 35-45, who is sincere, honest, fun. NYM C451

Female Educator—56, attractive, petite nonsmoker, seeks Jewish man. NYM L293

Olde-fashioned Romance—Sunset illuminating sweethearts in the gazebo...gazing into each other's eyes on some enchanted evening...a sweet kiss under a moonlit sky...slow dancing to a soft country song...strolling hand-in-hand by a meandering brook. I'm an old-fashioned guy, 21 and very attractive, who enjoys poetry, baseball, country music, Manhattan, walking. How about you? Note/evening phone. NYM N148

A Financially Secure Man—Who lives in an excellent building in a top area of NYC wants to meet a thin Jewish woman to age 55. I'm tall, thin and in my early 60's, but look much younger. Photo helps, note, phone. NYM L330

Stunning - And A Gourmet Cook!!—Warm, genuine and intelligent woman 31, aspires to future with a man who still brings a woman flowers and kisses her fingertips. Note/photo/phone. NYM C45

Woman—Spirited, attractive, petite, city professional - reaching out for a warm insightful, successful, handsome man 38-48 years, who enjoys music, theater adventure, travel, country walks - Note photo/phone. NYM L333

Let's Communicate—Trim, attractive speech therapist, 40's, loves country roads, mountain streams, seeks happy, secure male who dances like Astaire, sails like Connor and loves like Cyrano. One out of three terrific. Photo/note appreciated. NYM L336

Relationship/Commitment—If those words are special then here's an opportunity to meet a 33 year old Jewish guy, 5'8", slender, good-looking. NYM L337

Fall Into A Perfect Romance—With a 29-year-old, pretty, blond, blue-eyed, 5'5", 108 lb. female. Photo/note. NYM L331

Some Day She'll Come Along—The woman I seek for best-friendship, romance - she'll be in late 40's, self supporting, well-spoken. NYC businessman, Jewish, wise, funny, nice, jazz man, nonsmoker. Photo/note. NYM Y067

Cast Your Ballot—For romance. Jewish man, 36, 5'11", 160 lbs, likes sports, theater, riding. Seeks woman, 26-36, with a radiant smile and a kind heart. Note/photo. NYM Y053

Adventurous, Sensitive, Tall—World-traveled, attractive professional man, desires tall, special female, 35-45, for committed relationship. Note/photo. NYM C401

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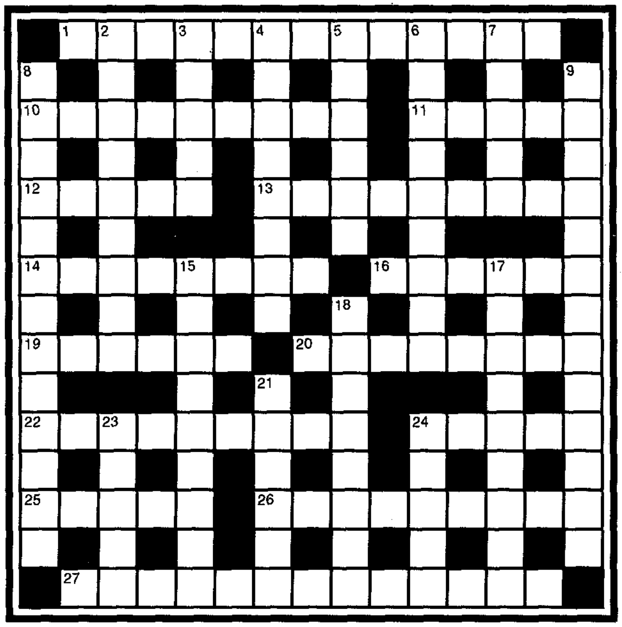
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 He understands what others are thinking in spite of being pedestrian. (7-6)
0 Punished after nude display although not seen clearly. (9)
1 Woman who is back in hot water. (5)
2 Payment for Ulysses. (5)
3 Onlooker makes one stop and react badly. (9)
4 Peer in racket producing source of light. (4-4)
6 The office needs water after the polish has been put back. (6)
9 Gains roughly about a second to hand out. (6)
0 Corporal punishment a reactionary move? (8)
2 Make a noise like water circulating in a net. (9)
4 Bouquet for a lady. (5)
5 Bumper number? (5)
6 Deputy who could make ours great. (9)
7 School-book about a suffragette possibly losing her head to become a leading politician. (5, 8)



DOWN

2 Retreats which show there is method in hotheaded plans. (9)
3 No good for service, being a little feminine in the group. (5)
4 Good-looking sailors love me. (8)
5 Whichever way you look at it, it's bloodier. (6)
6 Being amazed, we stopped work at the beginning of the afternoon. (9)
7 Order to prepare for publication about a hundred. (5)
8 Signs of discontent when barbarian structures include source of disease. (6, 7)
9 Ways in which a doubtful person goes without coarse food. (13)
15 In revision for oral might encounter a mathematical term. (9)
17 Vanish, leaving a girl to talk foolishly about love. (9)
18 Run a cold mixture in a boiling vessel. (8)
21 Give the old lady a slice of cake back: it will do her good. (6)
23 Fast runner appearing in prestige race. (5)
24 When dandies are about fifty they become failures. (5)

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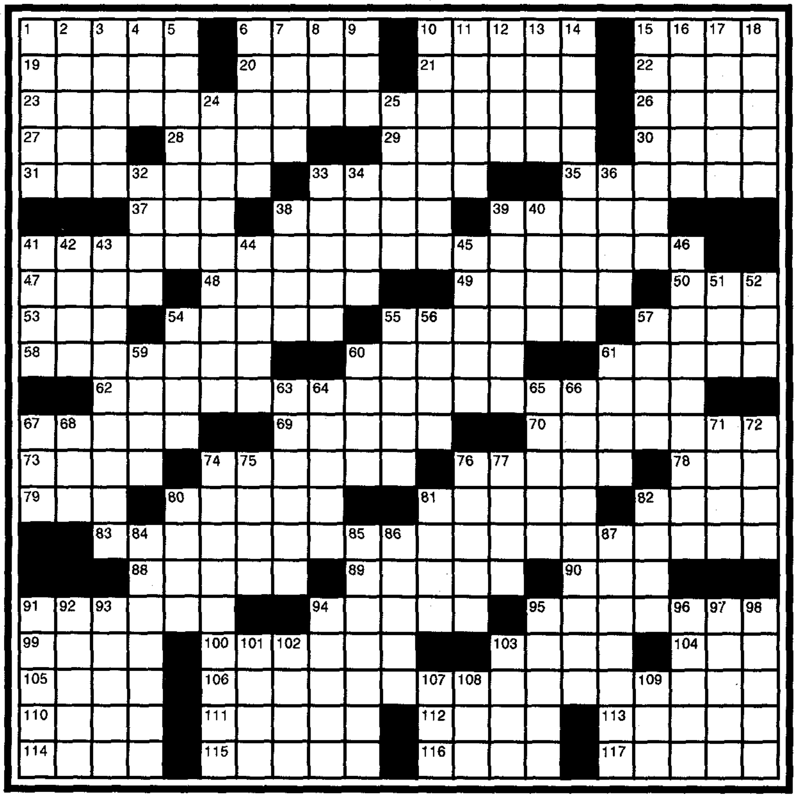
'FLYING OFF': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Blue Grotto locale
6 Wettish
0 Twig broom
5 Bridge coup
9 Greek theater
0 Medicinal lily
1 Minneapolis suburb
2 Mandlikova of tennis
3 Planes for balding passengers?
5 Salt Lake City players
7 Guido's high note
8 Cuzco native
9 Exertion
0 Dye
1 Having feelings
3 Appraise ore
5 Happenings
7 Ending for ethyl
8 Writer Nin
9 Bad, bad Brown
1 Air Force chaplain's job?
7 Plumbing problem
8 Peter, Paul, and Boris
9 Paid, at poker
0 Phone cut-in
3 Vietnam offensive
4 Flavorful
5 Dangerfield
7 Of flying
8 Surgeons do it
0 "It's a —— Tell . . ."
1 Blacksmith's need
2 Caesar's boast, after "I"?
7 Hooch
9 Cream of the crop
0 Moisture-retaining tobacco holder
3 Where all roads lead
4 Costa del Sol city
6 Congenial attitude
8 Cheer for Manolete
9 Lizzie Borden's weapon
0 Trencherman
1 On —— (winning)
2 Island off Ireland
3 Russian pilot's gala décor?
8 Learn to fit in
9 Lacking illumination
0 Public Enemy ——
1 Distant celestial object
94 Bird life of a region
95 Residence designation
99 Entity
100 Acting company
103 Husky's haul
104 Fjord
105 "Don't Throw Bouquets ——"
106 Gregarious pilot's manual?
110 Nothing: Fr.
111 Manipulators
112 He played Monsieur Hulot
113 Allies of the Hurons
114 Started golfing
115 Rajah's Mrs.
116 Basilica area
117 Down at the heels

DOWN

1 Apple throwaways
2 Fred's sister
3 Some kind of nut
4 Fish eggs
5 Cleveland nine
6 Prom
7 Seaweed
8 Bygone bird
9 Kennedy Library architect
10 Ulster capital
11 Enlighten
12 Chinese: prefix
13 Singleton
14 Locksmith's do-it-all
15 Slang for sleep
16 A Quarter of Paris
17 Concerning
18 Schooner sights
24 Not having a valid will
25 Varnish ingredient
32 Go questing
33 Irate
34 "Je ne —— pas"
36 Nullified
38 Med.-school subj.
39 One of the "Fab Four"
40 Borgia in-law
41 Choir voice
42 Radio time signal
43 Tardy one
44 Japanese emigrant
45 Couldn't help but
46 Longshoreman
51 Jackie's second
52 City Hall pro
54 Like Kate, ultimately
55 Llano lasso
56 Formerly
57 "The King ——"
59 Tear down
60 More than a sip
61 West Point team
63 Pick out
64 As happy as ——
65 Andes land
66 Alien
67 Lingerie item
68 Losing line at tic-tac-toe
71 "Good Earth" heroine
72 Landlord's take
74 Pacific commander, WW II
75 On
76 "—— long, life is short"
77 Sahl of satire
80 Old Norse saga
81 King of the Huns
82 "Abdul the Bulbul ——"
84 Section of London
85 Intention
86 "Autumn —— York"
87 Hot drinks
91 Two pints
92 Open knots
93 Evangelist McPherson
94 Bizarre
95 Michael Caine role
96 Borgnine, to friends
97 Aligned oneself (with)
98 Insolent
101 Bonheur or Ponselle
102 Author Wister
103 Some NCOs
107 Give —— go
108 Downy surface
109 Poetic palindrome

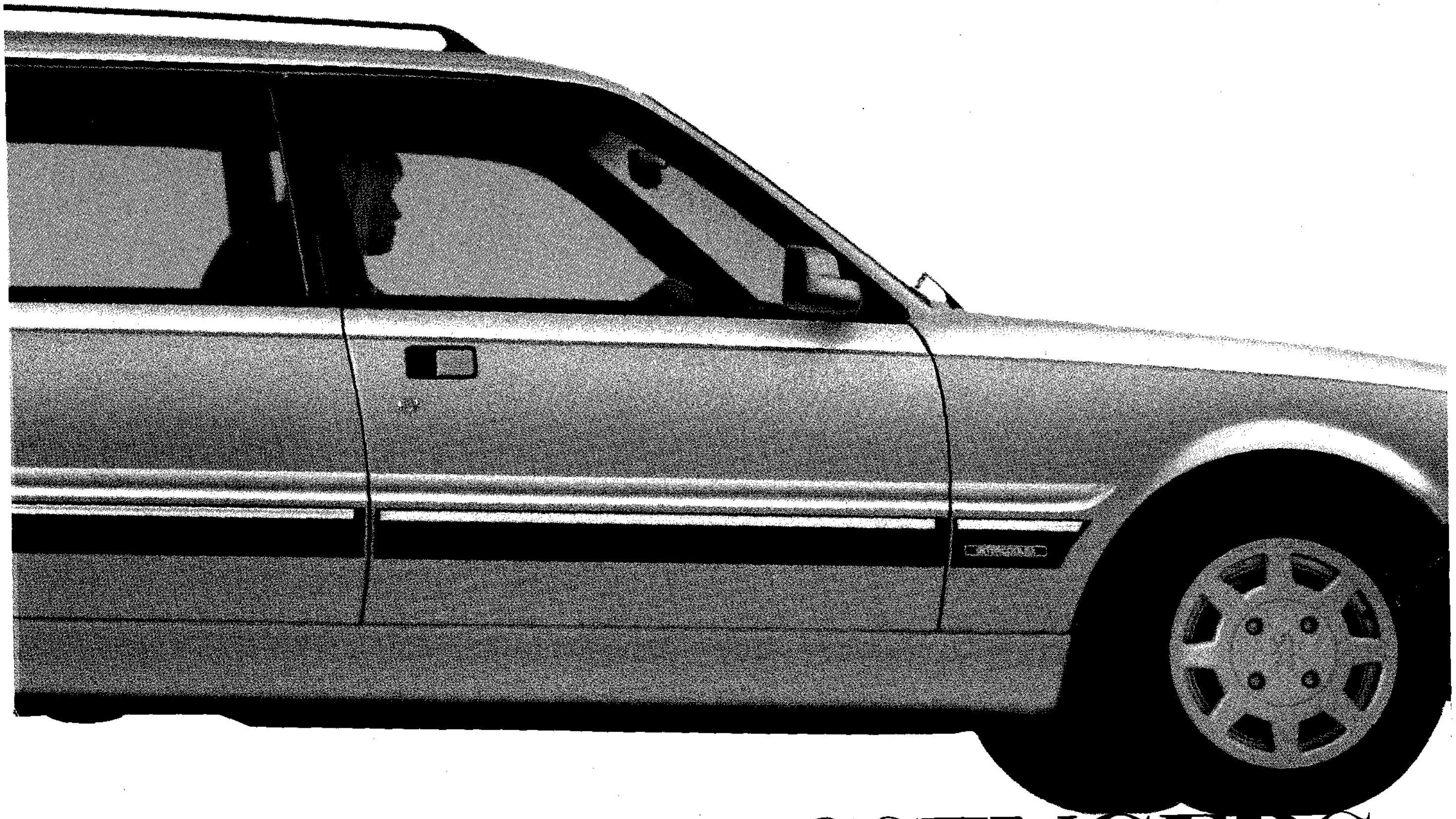


utions to last week's puzzles appear on page 116.

THE WAGON WHOS
AREN'T SITTING DUCKS.

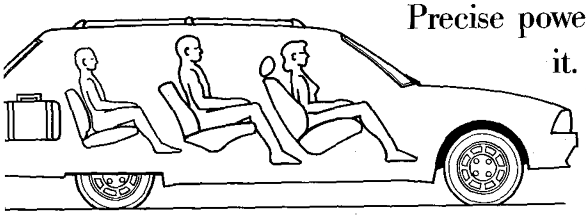
If grocery bags are all you ever put in the back of a station wagon, you could probably survive with a 1989 Peugeot SW8. But if you occasionally place irreplaceable bundles back there, you owe i yourself to investigate one.

Unlike other wagon makers who apparently think third seat passengers should ride at their own r Peugeot believes they should be well protected. So at the rear of the SW8 is a "crumple zone" tha designed to collapse on impact thereby absorbing the force of the collision and preserving the integ of the passenger compartment. (An area that's already surrounded by an immensely strong, protec cage of steel.) And because its third seat is equipped with seat belts, faces forward not rear, and is loca safely out of the "crumple zone," people sitting in it can escape harm even if the rear end can't.



HIRD SEAT PASSENGERS

nd in the newly restyled SW8 the third seat isn't the only example of "safety first." Also avail-
is a new super-responsive 160hp turbo engine that can get you away from trouble in a hurry. Precise power-assisted rack-and-pinion steering can help you around it. And power front disc brakes can help stop you short of it. (Of course, there's an impact-absorbing front end "crumple zone" as well.)



SW8, third seat passengers face forward and sit safely out of the danger In other wagons, they face rear and stare danger right in the face.

And when you buy a 1989 Peugeot, you also get the security of a 5-year/50,000-mile powertrain limited
ranty and the most comprehensive roadside assistance plan available: AAA*
o why not call 1-800-447-2882 for the name of a Peugeot dealer near you and arrange to test drive
family wagon designed to protect every member of the family:
Peugeot SW8 or SW8 Turbo.

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*Membership subject to the rules and regulations of AAA.

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Beep, honk, toot.

You'll have to forgive Merit smokers for blowing their own horns a bit. They've found a way to continue to enjoy everything they love about smoking. The rich, rewarding taste. The genuine satisfaction. Yet, at the same time, they're getting even less tar than with other leading lights. Fact is, Merit tastes as good or better than cigarettes with up to 38% more tar. Enriched Flavor™ is the secret. Only Merit has it. Though with all those Merit smokers, it won't be a secret for long.

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Filter
LOW TAR—ENRICHED FLAVOR

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

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Kings: 8 mg "tar," 0.6 mg nicotine av. per cigarette by FTC method.